

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Globe*.

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SATURDAY, JUNE 16, 1866.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

SECOND TIME THIS SEASON OF OBERON.

THIS EVENING (Saturday), June 16th, will be repeated WEBER'S Grand Romantic Opera,

OBERON.

Rezia, Madlle. Titiens; Puck, Madame Demerle-Labache; Fatima, Madame Trebelli-Bettini; Mermaid, Madlle. Baumermeister; Rosilda, Madame Tagliafico; Scherazamin, Mr. Santley; Rabekah, Signor Gassier; Abdallah, Signor Manfredi; Califo, Signor Casaboni; Almazor, Signor Bossi; Oberon, Signor Bettini; Sir Huon, Signor Mongini. Chorus of Knights, Nobles, Slaves, Fairies, etc.

CONDUCTOR - - - - - SIGNOR ARDITI.

Incidental Ballet—Madlles. Pancaldi, Diani, Borelli, Rouquet, Marie, Rigi, Dallas A Rouquet, Rossi, and Brune, supported by the Corps de Ballet.

Commences at Half-past Eight o'clock. Pit Tickets, 7s.; Pit Stalls, One Guinea; Reserved Box Seats, Half-a-guinea; Amphitheatre Stalls, 7s. and 5s.; Gallery, 2s. 6d.; Private Boxes in the Upper Circle, One Guinea. Boxes, Stalls, and Places may be secured at the Box-office of the Theatre, which is open daily, from Ten till Six; and of the Principal Librarians and Musiciansellers.

GRAND MORNING PERFORMANCE.—A Grand

Morning Performance will take place Next Friday, June 22nd, on which occasion will be presented Meyerbeer's chef-d'œuvre, LES HUGUENOTS, with the following powerful cast:—Valentina, Madlle. Titiens; Urbano, Madame Trebelli-Bettini; Margherita di Valois, Madlle. Ilma de Murska (on this occasion only); Dama d'Onore, Madame Tagliafico; Il Conte di Nevers, Mr. Santley; Il Conte di San Brice, Signor Gassier; Bois-Rose, Signor Stagno; Mera, Signor Bossi; Marcello, Herr Rokitsansky; Tavannes, Signor Capello; De Retz, Signor Casaboni; Monaco, Signor Foll, Signor Bertacchi, and Signor Pacini; Raoul de Nangis, Signor Mongini. Conductor—Signor Anneti. Incidental Ballet—Madlles. Pancaldi, Diani, Borelli, Rouquet, Marie, Rigi, Dallas, A. Rouquet, Rossi, and Brune, supported by the Corps de Ballet. Doors open at Half-past One, commence at Two o'clock. Box Office of the Theatre open daily.—HER MAJESTY'S THEATRE.

CRYSTAL PALACE.—GRAND OPERA CONCERT

AND AFTERNOON PROMENADE. THIS DAY (Saturday), June 16. Vocalists—Madlle. Ilma de Murska, Enqueli, and Madame Demerle-Labache; Signor Verger, Signor Foll, Signor Stagno, and Signor Gardoni. Solo Pianoforte, Madame Arabella Goddard.

"A more agreeable means of passing an afternoon can hardly be imagined than is now provided every Saturday at the Crystal Palace."—*Wide Newspaper*.

Admission—Five Shillings. Guinea Season Tickets free.

CRYSTAL PALACE.—THIS DAY.—MDLLE. ILMA DE MURSKA.

CRYSTAL PALACE.—THIS DAY.—MADAME ARABELLA GODDARD.

MADemoiselle ADELINA PATTI has the honor to announce that she will give a GRAND MORNING CONCERT at the Royal Italian Opera House, Covent Garden, on Wednesday, July 4th, 1866, on which occasion she will be assisted by all the Great Artists of the establishment. Full particulars will be duly announced.

UNDER THE IMMEDIATE PATRONAGE OF

H.R.H. the PRINCE OF WALES.

H.R.H. the PRINCESS OF WALES.

H.R.H. the DUCHESS OF CAMBRIDGE.

H.R.H. the PRINCESS MARY OF CAMBRIDGE.

MR. BENEDICT begs to announce his THIRTY-FIRST ANNUAL GRAND MORNING CONCERT, at the St. James's Hall, on Wednesday, June 27, to begin at half-past 1 o'clock, at which the most celebrated Artists available will appear. Stalls, one Guinea each; reserved seats, 10s. 6d.; arcs and back balcony, 5s.; upper balcony, 3s., to be had of the principal music-sellers and librarians; Mr. Avery's Ticket Office, 28, Piccadilly; and of Mr. Benedict, No. 2, Manchester Square.

MADAME FLORENCE LANCIA will sustain the principal parts in the operas *Faust*, *Rose of Castile*, *Crown Diamonds*, *Der Freyschütz*, and *Il Don Giovanni*, at the Theatre Royal, Sunderland, next week.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Madlle. PAULINE LUCCA. Signor RONCONI. Signor NAUDIN.

THIS EVENING (Saturday), June 16th, (for the second time these six years) AUBER'S Favourite Comic Opera,

FRA DIAVOLO.

Zerlina, Madlle. PAULINE LUCCA (her second appearance in that character); Lady Koburg, Madlle. Moreni (her second appearance in that character); Lord Koburg, Signor Ronconi; Lorenzo, Signor Neri-Baraldi; Matteo, Signor Polonini; Giacomo, Signor Clampi (his second appearance in that character); Beppo, Signor Tagliafico; and Fra Diavolo, Signor Naudin (his second appearance in that character).

CONDUCTOR - - - - - MR. COSTA.

ARRANGEMENTS FOR NEXT WEEK.

EXTRA NIGHT.

Madame MARIA VILDA.

ON MONDAY NEXT, June 18th, BELLINI'S Opera,

NORMA.

Norma, Madame MARIA VILDA; Adalgisa, Madame L. Sherrington; Orovoso, Signor Atti; and Pollio, Signor Naudin. After which the last act of VERDI'S Opera,

UN BALLO IN MASCHERA.

Including the celebrated scene of the Bal Masque. Amelia, Madlle. Fricki; Oscar, Madlle. Sonieri; Il Duca, Signor Fancelli; Armando, Signor Tagliafico; Angri, Signor Capponi; and Renato, Signor Graziani.

ON TUESDAY NEXT, June 19th, AUBER'S Opera,

FRA DIAVOLO.

(Cast as above.)

SUBSCRIPTION NIGHT.

In lieu of Saturday, August 4th.

Madlle. ADELINA PATTI, Mme. L. SHERRINGTON, Sig. NAUDIN, Sig. CIAMPI, M. FAURE.

On THURSDAY next, June 21st, (first time this season) MEYERBEER'S Grand Opera,

L'ETOILE DU NORD.

Caterina, Madlle. ADELINA PATTI (her first appearance in that character); Prascovia, Madame L. Sherrington; Natalia, Madlle. Lustani; Echmouna, Madlle. Sonieri; Danilowitz, Signor Naudin; Giorgio, Signor Neri-Baraldi; Gritzenko, Signor Clampi; Colonel Yermoloff, Signor Tagliafico; General Tchermietoff, Signor Polonini; Rainoldo, Sig. Capponi; Ismailoff, Sig. Lucchesi; and Pietro, M. Faure.

EXTRA NIGHT.

Madlle. PAULINE LUCCA, Signor GRAZIANI, Signor ATTAI, Signor MARIO.

ON FRIDAY NEXT, June 22nd, DONIZETTI'S Opera,

LA FAVORITA.

Leonora, Madlle. PAULINE LUCCA; Inez, Madlle. Anesi; Alfonso XI., Signor Graziani; Balthazare, Sig. Attai; Gasparo, Sig. Rossi; and Ferdinando, Sig. Mario.

Madlle. ADELINA PATTI.

ON SATURDAY, June 23rd, MOZART'S Opera,

DON GIOVANNI.

With the following powerful Cast:—Zerlina, Madlle. ADELINA PATTI; Elvira, Madame L. Sherrington; Donna Anna, Madlle. Fricki; Don Giovanni, M. Faure; Leporello, Signor Ciampi; Masetto, Signor Ronconi; Il Commendatore, Signor Capponi; and Don Ottavio, Signor Brignoli.

EXTRA NIGHT.

Madlle. PAULINE LUCCA, Madame L. SHERRINGTON, Signor GRAZIANI, Signor NAUDIN. ON MONDAY June 25th, (for the last time but one this season) MEYERBEER'S Grand Opera,

L'AFRICAIN.

Selika, Madlle. PAULINE LUCCA; Inez, Madame L. Sherrington; Neisako, Signor Graziani; Don Pedro, Signor Atti; Il Grande Inquisitore, Signor Polonini; Don Diego, Signor Capponi; Gran Sacerdoti di Brahma, Signor Tagliafico; and Vasco di Gama, Signor Naudin.

On this occasion, the Opera will commence at Eight o'clock, instead of Half-past Eight, as on other evenings.

MR. JOHN THOMAS

DEGS TO ANNOUNCE HIS

GRAND HARP CONCERT,

AT THE HANOVER SQUARE ROOMS,

On Thursday Evening, June 21st, at Eight o'Clock.

WELSH NATIONAL MELODIES, and other works, will be performed by a **BAND OF HARPS** and **UNITED CHOIRS**, including Mr. Benedict's Choral Society, the Students of the Royal Academy of Music, &c., &c. Songs, with Harp Accompaniment, will be sung by the following Eminent Artists:—Miss Edith Wynne, Miss Robertine Henderson, Madame Messent, Madlle. Angèle, Mr. W. H. Cummings, and Mr. Lewis Thomas. **HARP DUETS** will be performed by Mr. J. Balsir Chatterton (Harpist to the Queen), Mr. John Thomas, and his pupil, Mrs. Henry Davies. Conductors—Messrs. Benedict and Randegger. Reserved Seats, One Guinea; Unreserved Seats, Half-a-Guinea; to be had at the Ticket Office, Hanover Square Rooms; of the Musicellers and Librarians; at Mr. Austin's Ticket Office, 28, Piccadilly; and of Mr. JOHN THOMAS, 53, Welbeck Street, W.

NEW PHILHARMONIC CONCERTS, St. James's

Hall.—Conductor, Dr. WYLD.—THE PUBLIC REHEARSAL of the Last Concert of the Season, THIS Saturday Afternoon, June 16th. The Concert, Wednesday Evening, June 20th, when will be performed Beethoven's Grand Symphony in C minor; Overtures by Spohr, Mendelssohn, and Auber; Beethoven's Concerto in G major. Vocalists:—Mme. Grisi, Madlle. Trebelli, Signor Scaletti. Pianoforte—Mr. J. F. Barnett. Tickets for the Rehearsal, Stalls, 7s.; Balcony, 5s.; and other tickets, 3s., 2s., 1s.; Sofa Stalls for the Concert, 10s. 6d., at the Musicellers, and at Mr. Austin's Ticket Office, 28, Piccadilly. W. G. NICHOLLS, Hon. Sec.

NEW PHILHARMONIC CONCERTS.—Mme. GRISI

will sing at the Public Rehearsal, Saturday Afternoon, June 16th, and Concert, Wednesday Evening, June 20th. Tickets for the Rehearsal, Stalls, 7s.; Balcony, 5s.; other tickets, 3s., 2s., 1s.; Sofa Stalls for the Concert, 10s. 6d., at the Musicellers, and at Austin's Ticket Office, 28, Piccadilly. W. G. NICHOLLS, Hon. Sec.

NEW PHILHARMONIC CONCERTS.—MADLLE

TREBELLI will sing at the Public Rehearsal of the Last Concert of the Season, Saturday Afternoon, June 16th, and Concert, Wednesday Evening, June 20th. Tickets of CHAPPELL and Co., 60, New Bond Street; KEITH, PAOWSE and Co., 48, Cheapside; all Musicellers; and Austin's Ticket Office. W. G. NICHOLLS, Hon. Sec.

NEW PHILHARMONIC CONCERTS, St. James's

Hall.—SIGNOR SCALESI will sing at the Public Rehearsal of the Last Concert of the Season, Saturday Afternoon, June 16th, and the Concert, Wednesday Evening, June 20th. Tickets can be obtained of all the Musicellers, and at Austin's Office. W. G. NICHOLLS, Hon. Sec.

MADAME RABY BARRETT'S FIRST MATINEE

MUSICAL will take place at Collard's Rooms, 16, Grosvenor Street (by the kind permission of Messrs. Collard and Collard), on Monday, June 25th, at Three o'clock. Vocalists—Miss Edith Wynne, Mesdames Raby-Barrett, Schneegans, De Wild, and Mr. Herbert Bond. Pianoforte—Mr. Charles Salaman, Mrs. W. Watson, Miss Emma Lewis, Madlle. Strindberg, and Herr W. Ganz. Harp, Mr. J. B. Chatterton (Harpist to the Queen), and Mr. John Thomas. Violin—Mr. W. Watson. Conductors—Mr. Charles Salaman and Herr Wilhelm Ganz. Tickets, 10s. 6d. each, to be had of Messrs. Ollivier and Co., 19, Old Bond Street, W.; of Messrs. Lacon and Olliver, New Bond Street, W.; and of Madame Raby Barrett, 2, Nottingham Place, York Gate, Regent's Park, W.

NOTICE TO THE MUSICAL PUBLIC.

THE MESSRS. ROBERT COCKS & CO., New Burlington Street, are sole publishers of all Mr. W. T. WRIGHTON'S New Ballads and Songs. Catalogues gratis and post-free.

GRIEVE NOT FOR ME.—New Ballad.—Dedicated to

Madame Parepa, who will sing it at the Composer's Morning Concert, June 20th, at the Queen's Concert Rooms, Hanover Square.

London: ROBERT COCKS and Co., New Burlington Street.

MISS EDWARDS' ANNUAL MATINEE

MUSICAL will take place at the Beethoven Rooms, 76, Harley Street, Thursday, June 28th, at Half-past Two o'clock. Tickets and programmes to be had at Messrs. D. DAVISON'S, 244, Regent Street, and at her residence, 94, Upper Ebury Street, S.W.

MR. SIMS REEVES will sing "THE MESSAGE," by

Blumenthal, and the Duet from *Ernani*: "Ah morir" with MISS EDMONDS, at the GRAND MATINEE MUSICALE at Dudley House, Park Lane, on the 20th instant, for the Benefit of the Hospital for Diseases of the Heart. The concert will commence at Three o'clock.

MISS EDMONDS will sing "THE REMEMBRANCE OF

CHILDHOOD," by Stockhausen, and the Duet from *Ernani*: "Ah morir," on the 20th instant, at Dudley House, Park Lane.

MISS ROSA BRINSMEAD and MISS FANNY

ARMYTAGES THIRD MATINEE D'INVITATION will take place on Wednesday, June 20th, at 4, Wigmore Street, Cavendish Square. Vocalists:—Miss Fanny Armytage and Madame Saindon-Dolby. Violin, Mr. Henry Blagrove; Pianoforte, Miss Rosa Brinsmead. Conductor—Herr MYRA LUTZ.

MR. JAMES LEA SUMMERS' ANNUAL EVENING CONCERT,

Under Distinguished Patronage,

In Aid of

THE ASSOCIATION FOR THE GENERAL WELFARE OF THE BLIND,

At ST. JAMES'S HALL,

WEDNESDAY, JUNE 27th,

At Eight o'clock.

Vocalists—Madame Parepa, Madlle. Enquist, Miss Edith Wynne, and Madame Patey Whytock, Mr. Sims Reeves, Mr. J. G. Patey, and Mr. Joseph Hemling's Choir, conducted by Mr. Joseph Hemling. Instrumentalists—Violin, Messrs. Carrodus, and W. Watson; Viola, Mr. J. Zerbini; Violoncello, Mr. W. Aylward, Contra-Bass, Mr. J. Reynolds; Pianoforte, Mr. James Lea Summers. On this occasion will be performed (for the first time in public), a Quintett for two violins, viola, violoncello, and contra-bass; and a Quartett for pianoforte, violin, viola, and violoncello, by James Lea Summers, Prize Composition, awarded by the Society of British Musicians. Conductor—Signor Li Calci. Tickets, 10s. 6d., 5s., 3s., 2s., 1s.; at his residence, 10, Great Marlborough Street; at the Deposits of the Institution, 125 and 127, Euston Road, N.W., and 210, Oxford Street; of the principal musicellers, and Austin's Ticket Office, 28, Piccadilly.

MISS BERRY GREENING will sing "Cherry Ripe," with Variations, expressly composed for her, at St. James's Hall, June 29th.

MADLLE. LIEBHART will sing (for the first time)

Hermann Elsdold's new song, "Love's Caprice," written and composed expressly for her, at Herr Louis ENSKI's Third Harmonium Recital, and at the Hanover Square Rooms, July 2nd.

MR. PATEY will sing Emile Berger's new song, composed expressly for him, "A message from the deep," at Mr. JAMES LEA SUMMERS' Concert, June 27th.

MADLLE. IDA GILLIESS will sing G. A. Macfarren's admired Bolero, "Paquita," at Miss KATZ GORDON'S Concert, June 22nd.

THE GRAND CONCERT OF THE SEASON will be

given by MADAME RUDERSDORFF, at St. James's Hall, on Thursday Morning, June 21st, on which occasion she will be assisted by the following eminent Artists:—Madame Grisi and Madlle. Sinico, Miss Louisa Fyne and Madame Parepa, Madame Harriers-Wippen, Madame Louisa Vining, and Madlle. Enquist; Madlle. Zandrino (niece of Madlle. Titiens), Madlle. Anna Drasdi and Madame Whytock Patey, Madame Demeric-Lablache and Madame Trebelli-Bettini; Signor Mongini and Signor Bettini, Signor Gardoni and Herr Reichardt, Mr. Cummings and Mr. Tom Hohler, Signor Gasser and Signor Bossi, Signor Scaletti and Signor Verger, Mr. Patey and Mr. Weiss. Violin, M. Wieniawski; Pianoforte, Herr Jaell and Madlle. Trautmann. Conductors—Signori Arditi, Bevingani, and Randegger, Herr Ganz, Mr. Emile Berger, and Mr. Benedict. Stalls, 10s. 6d.; Balcony, 5s.; Tickets, 3s. and 1s., to be had of Boosey and Co., 11, Collier Street; CHAPPELL, Bond Street; KEITH, PAOWSE, and Co., Cheapside; and Mr. Austin, St. James's Hall.

MADAME PAREPA will sing "The voice and the

shell," composed by JAMES LEA SUMMERS, at the Composer's Concert, June 27

MR. R. JERVIS, Musical, Dramatic, and Concert Agent,

15, Gloucester Street, Gloucester Gate, Regent's Park. Mr. R. Jervis is prepared to supply the best available talent for Fetes and Galas, Music Hall, Dinners, Clubs, Anniversaries, People's Concerts, Catch Clubs, School Treats, Evening Parties, etc. Quadrille Bands at the shortest notice.—Found in the Streets of London; the greatest novelty in the world.

MADLLE. PAULE GAYRARD PACINI'S MORN-

ING CONCERT, with MME. GRISI, M. WIENIAWSKI, Signor Ciabatta, Signor Franceschi, and Madlle. Mela, on Friday, 22nd of June. St. James's Hall, Piccadilly entrance.

UNDER THE IMMEDIATE PATRONAGE OF

Their Royal Highnesses the Duchess of Cambridge, The Grand Duchess of Mecklenburg Strelitz, and the Princess Mary Adelaide, And other Distinguished Patronesses and Patrons.

FIFTH SEASON.

MRS. MEREST has the honor to announce that her

MUSICAL SOIREES will take place on the following dates:—(Fridays) June 22nd and 29th, and July 13th. Artists:—Madame Grisi, Mesdames Louisa Fyne, Weiss, Robertine Henderson, Poole, Liebs, Miss Poole and Merest; Messrs. Herbert Bond, Ciabatta, Carter, Shoenbridge, Seymour Smith, and Weiss. Pianoforte, Madlle. Anna Mehlig, Herr Henseler, and Mr. Henry Baumer; Harp, Mr. Wright. Subscription Tickets, One Guinea each; Family Ticket, admitting 3 persons in one family to one soirée, One Guinea each; Single Tickets, 10s. 6d. each (for all of which early application is requested); may be had of Mr. Mearns, 7, Adelphi Terrace Strand, London, W.C.

MRS. J. HOLMAN ANDREWS has the honor to

announce that her next Meeting, for the Practice of Vocal Concerted Music will take place on Thursday next, at her residence, 60, Bedford Square.

MR. HERBERT BOND will sing "My heart to thee,"

composed by Signor Costa, at Miss Ellen Day's Matinee, June 19.

FELIX-MENDELSSOHN-BARTHOLDY.*

(Continued from page 328.)

While Mendelssohn's material labours were thus, as we perceive, exceedingly comprehensive, he was exerting all his productive faculties to complete that work to which it had been his great delight to devote himself constantly in secret for years. This was his *Elijah*, which he wished to produce for the first time at the Musical Festival to be held at Birmingham in August, 1846. By the beginning of June, it was already so far completed that he could send off the parts. The text, drawn up from the 16th, 17th, and 18th chapters of the First Book of *Kings*, was translated by a Mr. Bartholomew, a gentleman well-known as a skilful translator of German masterpieces into English. The oratorio commences with *Elijah's* prophecy of the famine; this is followed by the lamentations of the sufferers; then come the departure of the Prophet, the restoration to life of the Widow's Son, the fall of the Priests of Baal, and the opening of the Heavens. This is succeeded by a splendid chorus, full of gratitude at the water now streaming down. So concludes the first part. The second comprises the pursuit and flight of *Elijah* into the desert, his ascent to Heaven, and the prophecy concerning the Messiah. I will reserve for by and bye a few words as to the musical significance of the work.

If Mendelssohn had been at all remiss in practical activity during the preceding year, he now appeared desirous of making up for it twice or thrice over. He undertook the direction of no less than three Musical Festivals, following each other at short intervals. First came the Festival at Aix-la-Chapelle, to which additional lustre was imparted by the co-operation of Jenny Lind. As he jokingly, but conscientiously said, speaking in a musical sense, he would almost have preferred hearing a couple more good double-basses. From Aix-la-Chapelle, he was invited to a Soirée projected by his friend Julius Rietz. At this Soirée he played the pianoforte part in Beethoven's B flat major Trio, his own Sonata with Violoncello (Rietz) in B flat major, and three "Lieder, ohne Worte." He thence went to Liège, having composed a grand "Lauda Sion," for a sacred festival there; but he did not conduct it himself. They played him, in the market-place, his overture of *Meesstille und glückliche Fahrt*, with stringed instruments; and I should say, the Calm must have been remarkably calm. From Liège, he went to the first German-Flemish Vocal Festival at Cologne. He had set to music for this solemnity, Schiller's "Festgesang an die Künstler," from the words: "Der Menschheit Würde ist in Eure Hand gegeben; bewahrt sie!" certainly a highly significant and dignified text, which, when treated by Mendelssohn, and executed by above 3000 male voices, must have produced a most imposing effect. He conducted, also, some other pieces, comprising his "Bacchus chorus," from *Antigone*; a "Te Deum," by Bernhard Klein; and the chorus: "O Isis und Osiris," from *Die Zauberflöte*. After this Festival, he once more returned to Leipsic. I myself spoke to him. He appeared highly satisfied; the material drawbacks to the Festival, the infamous imposition practised by the hotel-keepers of Cologne, etc., could not, of course, affect him; the mass-like character of the musical forces in the grand hall of the Gürzenich had greatly amused, and the patriotic element manifesting the sympathy between Flemings and Germans agreeably touched him. In a musical sense, the chorus: "O Isis und Osiris," had pleased him most. Generally, however, he was in the best spirits, and praised, also, very highly, the Düsseldorf Musical Festivals, promising to let us know when anything specially good was to be given. But alas! this promise he was not destined to fulfil! He had been in his beloved Düsseldorf for the last time.

Somewhere about the middle of August he went to England, to conduct his *Elijah* at the grand Musical Festival to be held at Birmingham, from the 25th to the 28th of that month. The programme was composed of masterpieces by Handel, Haydn, Beethoven, and Cherubini. But people looked forward with the greatest eagerness to Mendelssohn's new oratorio. It was given on Wednesday morning, the 26th August, for the first time, in the magnificent Town Hall, which had been newly decorated. A most honourable place had been assigned it, between

Haydn's *Creation*, given on the Tuesday, and Handel's *Messiah*, on the Thursday, Beethoven's *Missa Solemnis* in D following on the Friday. Of *Elijah*, the London correspondent of the *Signale für die musikalische Welt*, writes: "How shall we describe this day in the Music Hall? After such excitement, it is indeed difficult for any one to reproduce his feelings in cold words. It was a great day for the Festival, a great day for the artists, a great day for Mendelssohn, and the commencement of a new era for art. Four *da capos* in the first, and the same number in the second part, that is to say eight repetitions, and the composer called for at the termination of *Elijah*, are weighty facts, when we recollect that the committee had strictly ordered that the public should not manifest their satisfaction by applauding. But enthusiasm is not to be suppressed by such orders; out of the abundance of the heart the tongue will speak. Indescribably grand was the scene presented by the hall everywhere filled with human beings; and the galleries occupied by ladies resembling beds of tulips; while to all this must be added the effect of the magnificent music, and, at the conclusion, the thundering bravos!"—Such was an opinion from England—and what is said in Germany about the work? I will not do as so many journalists and reviewers do, namely: pronounce an opinion of a work without knowing the slightest thing about it. I frankly confess that, up to the present, I am acquainted with the oratorio only from a few choral rehearsals, and from seeing the parts, but I take the liberty to mistrust, meanwhile, the opinions, even of professional men, which have been circulated here and there. It seems to me that some of them, in order to explain Mendelssohn's early death, and lessen the grief felt at it, have proceeded from the presumption that we cannot help perceiving in this work a diminution of the productive power; the others have not, perhaps, heard it given with the finish such a work requires. I refrain from pronouncing my own definite opinion, till the work shall have been performed in Leipsic, as, according to report, it will be on the great master's birthday; but so much do I think myself bound to say even now, namely, that in those portions I have heard, I have not perceived the slightest diminution, but have rather remarked an increase of productive power; that the choruses are far grander, far more energetic, and far more dramatic than those in *St. Paul*; though there is no want of passages remarkable for that inimitable colouring of sweet piety which distinguished Mendelssohn alone among modern composers. Such, for instance, is the wonderfully beautiful chorus: "Wohl dem, der den Herrn fürchtet," while the Baal chorus; the chorus thanking for rain; and that which relates the ascent into Heaven, are truly overwhelming in their effect.

In connection with the Birmingham Festival, I must relate a pleasing incident, which throws a bright light upon Mendelssohn's presence of mind and his capability of quick concentration. On the last day of the Festival, among other things to be given was Handel's "Anthem." The concert had already begun, when some one noticed that the short recitative preceding the "Coronation Hymn," properly so called, and contained in the books purchased by the public was wanting in the parts. The directors did not know what to do. Mendelssohn, who happened to be in one of the rooms attached to the hall, said, on hearing what was the matter: "Wait a moment; I will help you." With these words, he instantly sat down, and composed the recitative, together with all the orchestral parts in a period of half an hour. Copies were immediately made; the parts given out while still wet, and, of course, without rehearsal, played a *prima vista*. The inspiration of the moment influenced the performers as it had influenced the composer; the recitative went admirably.

It is astonishing that, after a life of such tremendous excitement and his almost incredible exertions this summer, Mendelssohn should feel somewhat jaded on his return to Leipsic? Yet he again busied himself with the direction of the Subscription Concerts, which he once more undertook conjointly with Gade, exerting himself especially to ensure the most admirable performance of some of Beethoven's Symphonies, for instance of that in B flat major and that in F major, which we had scarcely ever heard so beautifully rendered before. (The Symphony in B flat major was performed at the 19th Subscription Concert, on Thursday, the 11th March, the last concert that Mendelssohn ever directed in Leipsic). He assisted, also, to introduce to public notice a new Symphony in C major, by Robert Schumann, which he conducted at the fifth Sub-

* "A Memorial for His Friends." By W. A. LAMPADIUS. Translated expressly for *The Musical World* by J. V. BRIDGMAN. (Reproduction interdicted).

scription Concert, and, immediately afterwards, at a concert of Clara Schumann's. Of his own new compositions, however, he had nothing performed in Leipsic, and was very chary with the old ones. In the whole concert cyclis under his direction we heard nothing of his but the *scena* and air, sung by Fräulein Schloss, at the fourth Subscription Concert; the overture of *Meeresstille und glückliche Fahrt*, in the twelfth; and the A minor Symphony, in the sixteenth. In addition to what has been mentioned, Madame Dulken played, at the first Subscription Concert, his Concerto in D minor, and Clara Schumann, at her own concert, the Concerto in G minor, while one of his Quartets and his Ottet were performed at the Musical Evenings, but without his co-operation. The selections at the concerts were, by the way, generally admirable, consisting almost exclusively of compositions by the classical masters. At the Historical Concerts, which commenced at the seventeenth of the Subscription Concerts, in the old manner, by bringing together the works of several masters, and the last of which concluded with works of the present day, he was not represented, as it was universally desired that he should be. On account of his excitability he was forbidden, by his medical man, to play in public. He frequently complained of violent headaches. It was with difficulty he could be prevailed on to direct the last rehearsals of *St. Paul*, or to undertake the management of the performance itself, the last with him as conductor, which took place, on Good Friday, 1847, in the Paulinerkirche, lighted up for the occasion. Among his more intimate friends he justified his holding himself more aloof from public performances of this description by saying that he must employ in composition the time yet given to him. Up to his fortieth year, he observed, he must work, and then he would rest. Of course, by this, he alluded only to the labours of production. Yet, in consequence of a promise he had given, he proceeded, immediately after the performance of *St. Paul* in Leipsic, to England, in order, at the request of the Sacred Harmonic Society, to conduct the performance of his *Elijah* at Exeter Hall, London. The Society wanted to rival the great artistic union that had brought out this masterpiece for the first time at Birmingham the year previously. At the end of April, *Elijah* was performed, under Mendelssohn's direction, three times, and always with the same success, at Exeter Hall. Between these three performances, Mendelssohn attended a very excellent one at Manchester.* On the 11th May, he gave, in the presence of the Court, at the Philharmonic Concerts, his music to *A Midsummer Night's Dream*, and played Beethoven's G major Concerto with extemporised cadences which will never be forgotten by the enchanted auditors.

(To be continued.)

* On the contrary, it was a very bad one, at Birmingham, as poor Mendelssohn felt most keenly. The undersigned accompanied him from Birmingham to London, and can testify that his annoyance was extreme.—J. W. D.

CONSETT.—OPENING OF THE NEW TOWN HALL.—This spacious edifice was opened on Thursday last by a concert, ball and tea-party. The company did not muster numerously for tea; but the attendance at the concert in the evening was large and fashionable. The principal performers were Miss Jenny Thompson, of Newcastle, and Messrs. Price and David Lambert, from the Cathedral, Durham; comic, Mr. Siddell; and pianist, Mr. Potchery. Miss Thompson gave "Robin's Return," with much sweetness, and was encored in "Maggie's Secret." Mr. Price possesses a clear and telling tenor voice. He sang "The Pilgrim of Love," "Sally in our Alley," and "The Death of Nelson," the last being encored. The song from the *Sonnambula*, "As I view those scenes so charming," was admirably sung by Mr. D. Lambert. His cultivated and rich bass voice is well suited to give effect to songs of this class, requiring pathos, feeling, and spirit. He also gave Mr. J. W. Davison's fine song, "Rough wind that moanest loud," and the Irish song, "Not myself at all," both being encored, when Mr. Lambert gave "Kitty Malone," and "The bashful man." Mr. Siddell, who has a capital tenor voice, is a gentlemanly and refined "comic singer," and his "Charming young widow," "Johnny comes marching home," and "The Medal," were all enthusiastically encored. The part songs were well performed, and "The maiden fair" was executed to perfection by the three gentlemen. Mr. Potchery is a capital pianist, and accompanied with great taste. The concert terminated with the "National Anthem."—*Hartlepool Mercury*, June 9th, 1866.

THE CHARITY CHILDREN AT ST. PAUL'S.

This genuine festival, one of the "sights" of London, and a sight as gratifying to the beholders as it is pleasant to those who contribute to it, was held on Thursday morning, (7th inst.) according to practice, under the dome of the Cathedral. If not quite so large as that of last year, owing to a powerful counter-attraction in immediate preparation elsewhere in the city, the attendance was what under any circumstances may fairly be styled "enormous." The spectacle is one that must always be exciting, for the elements that make it up are such as can never be regarded without deep interest. We need not, for the 20th time, describe it in detail. Enough that besides the children—in number between 4,000 and 5,000—from the various metropolitan schools, there was an assembly that might be reckoned by more than twice as many thousands. The arrangements for the accommodation of the children, so often praised for their picturesque taste, as well as for their admirable contrivance, were again the work of Mr. Arthur S. Newman, hon. architect of the annual festival, who has superintended it for 20 years, invariably to the general satisfaction, and without the occurrence of an accident of any kind during the whole course of that lengthened period. That they were as successful and as imposing as ever may be taken for granted. On the other hand, the Field-Marshal for the occasion, as of yore, was Mr. F. J. Fuller, who among the agents for the Committee of Patrons takes the most active part, regulates all the provisions for the disposition and comfort of the choir, and is not more remarkable for his tact and zeal than for his courtesy. The children gained their seats on the raised platforms with the accustomed order; and the members of the various choirs that combine to assist at the festival just as readily stationed themselves in their places beneath the new organ, an instrument as inviting in the tone as it is uninviting in its exterior aspect—a reproach to the sluggishness of those who ought to provide the means to make it look respectable.

The full Cathedral musical service, accompanied on the organ, occasionally strengthened by trumpets and drums, was as impressive as at any former anniversary. Indeed, the children—assiduously trained during the interval by Vicar Choral H. Buckland, who conducts, aided by Mr. George Cooper, organist of St. Sepulchre's and deputy organist of St. Paul's, one of our best musicians—sang so uniformly well as to justify a hope that on future occasions they may be intrusted with a larger share in the proceedings. In Handel's Coronation Anthem, for example (which precedes the prayer for the Queen), there is no evident reason why they should not be allowed to strengthen the stately preamble:—"Zadok the Priest, and Nathan the Prophet, anointed Solomon King." The solemnity of this very grand musical sentence would be materially enhanced by such a reinforcement of fresh and penetrating voices. Seldom do we remember the parts in which the children join given with such hearty vigour and emphasis; and on the whole, this noble anthem, from which the idea of an exultant multitude is never absent, could hardly have been presented under circumstances more eminently calculated to evoke sympathy and admiration. In such inartificial massing of sound, Handel stood alone and all powerful. Of this the "Hallelujah" from *The Messiah* is a still more palpable instance. In any form, no matter what the agencies, granting only that they are competent, this inspiring chorus must inevitably touch the heart and rouse the feelings. Handel himself could never have imagined the effects produced in this, his mightiest hymn, by the frequent chiming in of thousands of young voices precisely at those passages which were intended to be most emphatic. The D, A, C, F, &c., on the words "And He shall reign for ever and ever," and the gradual ascent, by long sustained tones, from D to G, on "King of Kings and Lord of Lords," thus enunciated, are altogether without parallel. Handel, too, would have been as much enchanted as was his illustrious successor, Haydn, with the sublime multitudinous unison, in the "Old Hundredth" ("All people that on earth do dwell"), and Dr. Croft's "104th" ("My soul praise the Lord"), only just its inferior, and, though as old as 1702, still as young as to-day—in both of which the children invariably distinguish themselves, and were now heard with even more than the customary delight.

Last year we were gratified to recognize (after long expectation) at least one original feature in the music of the service. This was a new setting of the "Te Deum Laudamus" ("We praise Thee, O God; we acknowledge Thee to be the Lord"), by Mr. John Goss, organist of the cathedral, in which the children took a conspicuous part. This new anthem effectually put aside the somewhat tame and monotonous Te Deum of Dr. Boyce—the "Te Deum," in the key of A, with the greater third. So successful was the composition of Mr. Goss, and so generally admired, that we could not but express a wish at the time that he would also reset the "Jubilate" ("O be joyful in the Lord"), and thus dispose for ever a piece of church music that, whatever its intrinsic merits and whatever the other claims of its composer to distinction, had certainly been endured too long. This year, we are happy to say, our wish is fulfilled. Mr. Goss has in the interval composed a "Bene-

dictus" and "Jubilate Deo," in "the key of A, with the greater third" (in common phrase, "A major"), the last of which—the "Jubilate"—was included in the service on Thursday. Like the "Te Deum," this is written for voices in unison, studiously simple in its vocal progressions, and enriched with an organ accompaniment of classical purity—such, indeed, as only an accomplished musician could produce. If anything, the "Jubilate" is even more spirited than the "Te Deum," and the effect is really jubilant and magnificent. The children, who seem to have easily caught the rhythmical accent, sang from beginning to end with hearty unanimity and goodwill. Mr. Goss has, however, the gift of melody, and can write no less pleasingly than learnedly. Thus the task he had set his host of youthful interpreters was a thoroughly grateful one. Though till recently quite strange to them, the tuneful phrases of his "Jubilate," like those of the "Te Deum," were uttered with as much spontaneity as though they had been long familiar. The result was, indeed, most gratifying, and justifies what we have so frequently urged about the advisability of giving the children something of special importance to do, and the probability of their doing it with credit. No one could have hit upon the requisite something with more felicity than Mr. Goss has done; and we trust that his "Te Deum" and "Jubilate" may remain permanent features in the musical part of the service at these celebrations. The performance was vigorously directed by Mr. Buckland, from his rostrum, and admirably accompanied on the organ by Mr. George Cooper, who stands in the foremost rank among English organists, and whose steady and unflinching hands (and feet) seem to act as a spell that bound the whole together.

But these were not all the achievements of the children. They joined most efficiently in the "Gloria Patri" to the psalms, chanted by the members of the united choirs, men and boys, to Dr. Crotch's unison chant in C (a happy substitute for that notable "in D," by Jones, one of Mr. Goss's predecessors), and mingled their voices with the Apostle's Creed and the Lord's Prayer—an innovation which by no means weakened the impressiveness of those important incidents of the service. Indeed, fresh laurels were won and deserved by the young musicians.

Little remains to say. Mr. Goss's new "Jubilate" excepted, the music was precisely the same as that of last year. Of course the *preces* and *responses* were by Queen Elizabeth's famous organist and composer, Thomas Tallis. These are perennial. Of course the *chorale* before the sermon was "Sleepers wake!"—from Mendelssohn's *St. Paul*. This having once obtained a footing, is not likely, for a generation, at least, to yield to anything else, nor would it be easy to find anything better.

The prayers were intoned by Sub-Dean W. F. C. Webber; the lessons were read by the Rev. J. V. Povah (minor canon); and the sermon was preached by the Bishop of Rochester, who took for text St. Paul's Epistle to the Galatians, chap. vi., verses 7 and 8—"Be not deceived; God is not mocked; for whatever a man soweth, that shall he also reap," &c.

OUR ORCHESTRAL SOCIETIES.

Two concerts have been given by the Philharmonic Society (Hanover Square Rooms) since we last alluded to the doings of an institution which has been promoting the cause of genuine music in London ever since 1812, and which was never more able to promote that cause than now, with Professor Sterndale Bennett as pioneer. At the first of these the symphonies were Haydn's vigorous "Letter R" (one of the finest of the ante-Salomon series), and Beethoven's perennial "No. 8," in F, containing the so-called "Turkish *allegretto*" (not so-called by Beethoven), which has nothing of "Turkish" in it. Besides being welcome on its own account, the fact that the Symphony in F was composed in the year of the foundation of the Philharmonic Society imparts a peculiar interest to its performances at the society's concerts. The overtures were *A Midsummer Night's Dream* (never better executed) and the *Ruler of the Spirits*. Herr Leopold Auer, with great applause, played Spohr's violin concerto in D minor; and Mr. Rowland, the society's principal double-bass, with equal success, a *fantasia* composed by himself for that unwieldy instrument, which, under his skillful manipulation, does not seem at all unwieldy. The singers were Madame Harriers-Wippert and Mr. Santley, from Her Majesty's Theatre; so that a better varied programme could scarcely have been devised. The symphonies at the last concert were M. Gounod's "No. 2" (in E flat) and Beethoven's colossal "No. 7" (in A), composed in the spring of the same year as the above-mentioned "No. 8." Beethoven himself regarded the No. 7 as one of his best symphonies; and the wonderful *allegretto* even struck the somewhat callous Ludwig Spohr with admiration, as we find in that self-satisfied musician's anything but reverential account of Beethoven at Vienna (*Selbst-Biographie*). The amateurs *quand même* of M. Gounod's music could hardly serve him worse than by bringing to light his early compositions, of which the symphony in

E flat is perhaps a less favourable example than the symphony in D, No. 1, introduced by Mr. Benedict at the same concert which brought to view the "*petit oratorio*" of *Tobias*. The truth is that symphony and oratorio are no more in M. Gounod's way than fugue in the way of M. Berlioz—with reference to whom Cherubini, when told, "*Berlioz n'aime pas la fugue*," said "*Et la fugue n'aime pas Berlioz*." Of quite a different stamp was one of the earlier works of another composer, an English composer—the pianoforte concerto in C minor (No. 3) of Professor Sterndale Bennett. This first saw the light in 1834, and is within 18 years as old as its composer, who when he wrote it was, though one of the youngest, by far the most promising student in that Royal Academy of Music about which so many questions have been recently put to so many eminent professors. The concerto in C minor, as full of beautiful ideas as it is ample in form and masterly in detail, created an absolute "*furor*." Whether it was the report, now generally credited, that Professor Bennett, at the end of the present series, is about to resign his post as conductor at the Philharmonic concerts, or whether it was simply delight with the beauties of the work, that moved the audience, we are, of course, unable to say. At any rate, the concerto was applauded with unaccustomed warmth, and after the pianist (Mad. Arabella Goddard) had returned to the orchestra, in obedience to a call as unanimous as it was hearty, loud cries for "the composer" proceeded from all parts of the room, to which Professor Bennett, always backward in acknowledging compliments directed to himself, responded, amid cheers and clapping of hands as rare at the Philharmonic Concerts as they are rarely merited. A more genuine exhibition of enthusiasm has seldom been witnessed. The overtures at this concert were Rossini's *Guillaume Tell*, which we were gratified to see in "the place of honour" (at the end of Part 1), and Weber's charming *Preciosa*. The singers—again from Her Majesty's Theatre—were Mdlle. Titiens, whose execution of "Non mi dir" and the *scena* of the demented Lucy of Lammermoor afforded unqualified satisfaction, and Herr Rokitsansky, about the character of whose "*basso profondo*" there can hardly be two opinions. At the seventh concert, on Monday evening ("by special desire"), one of Haydn's symphonies, overtures by Beethoven and Hérold, a march by Mendelssohn, a violin concerto (Spohr's *Scena Cantante*) by M. Wienawski, with vocal music by Madame Harriers-Wippert, Madame Trebelli Bettini, and Signor Bettini (from Her Majesty's Theatre) were included in the programme, about which more anon.

Dr. Wylde (St. James's Hall) has also given two very attractive concerts. At the first of these the orchestral feature was Beethoven's *Eroica*, the symphony in which the musical Titan who stole fire from heaven threw off the trammels of precedent and boldly declared his independence. The overtures were the *Manfred* and *Semiramide* of Schumann and Rossini, two radicals from very different points of view—the one a radical under pretence of conservatism, the other a radical without disguise. If anything were required to relieve the gloomy monotony of *Manfred*, no more efficient antidote could have been devised than the airy and brilliant *Semiramide*. There was also Mendelssohn's first pianoforte concerto (in G minor), the one that, under the fingers of its gifted composer, turned all heads in 1832, and the lustre of which has been in no way dimmed by the encroachments of four and thirty years. It was played on this occasion by Madame Arabella Goddard, who was unanimously "recalled" at the end of a remarkably fine performance. Vocal music from Gluck, Mozart, Donizetti, and Gounod, contributed by Mdlle. Titiens, Signor Gardoni (who is winning new favour for the placid ditties of Pylades), and Herr Rokitsansky, made up the programme. At the latest concert the symphony was again by Beethoven—the glowing and imaginative *Pastoral* (composed in 1808)—about which no more need be said than that it was admirably given. The overtures were *Medea*, *Der Freischütz*, and *La Gazza Ladra*—a triad of masterpieces by a triad of composers who, beyond the fact that they were men of genius, had nothing in common. This rich selection of instrumental music was made richer still by the addition of the pianoforte concerto in E flat (composed in 1809), the fifth, last, and grandest of Beethoven, played with extraordinary brilliancy by Herr Alfred Jael, who was called back at the conclusion and applauded "to the echo." Vocal music by Signor Mongini and Mdlle. Ilma de Murska agreeably varied the programme, and seemed quite as much to the taste of Dr. Wylde's audience as to that of the frequenters of the Italian Opera, if we may judge by the frequent applause. Some Hungarian airs with variations (accompanied on the piano), by the lady, and "*La donna e mobile*" by the gentleman, were especially taking. At the next performance (the last of the present series), that clever young pianist and composer, Mr. John F. Barnett, is to play Beethoven's fourth concerto (in G), the piece which, at the New Philharmonic Concerts, if we remember rightly, first made him known as a pianist.

The third concert of the Musical Society of London was in every respect a good one. There were two symphonies—Haydn's in D, the 7th of the Salomon "Twelve" (and one of the best), and Beethoven's immortal "*Pastoral*"—both splendidly performed by the

orchestra, so well conducted by Mr. Alfred Mellon; the vigorous and stirring overture to Rossini's *Siege of Corinth*; Mendelssohn's second pianoforte concerto (in D minor), played by Mdlle. Mehlig, who won such unanimous applause at the Philharmonic Concerts by her execution of Hummel's concerto in B minor, and now in this more intellectually trying task was no less favourably judged and called back with no less enthusiasm; and two very interesting vocal pieces—the "Invocation to Sleep," from Handel's *Semele*, and Fulvia's scene in Metastasio's *Ezio*, set to music by Mozart—the one composed in 1743, the other in 1781, yet both wonderfully young. These—which Madame Rudersdorf sang with careful expression—are likely to become stockpieces in our concert rooms. At the last concert (of which more anon) Schumann's symphony in E flat; Spohr's overture to *Jessonda*; Sterndale Bennett's overture, the *Naiades*; a concerto by M. Wieniawski; some singing by Mr. Hohler; and Madame Ada Winan's, with Weber's *Jubilee* overture as a "wind-up," made a well-varied and effective programme.

CONTEMPORARY.

MADAME PUZZI'S CONCERT.

(From "The Morning Herald.")

This annual musical festival, invariably one of the best attended of the season, came off at the Hanover Square Rooms on Monday morning, and attracted a large and aristocratic attendance. Madame Puzzi, who is one of our most eminent professors of singing, was naturally most anxious about the programme for the singers, and consequently the vocal pieces predominated and were in extreme excess of the instrumental. The singers indeed presented a strong array of talent, the list comprising the names of Madame Grisi, Madame Parepa, Miss Louisa Pyne, Mdlle. Liebhart, Mdlle. Enequist, Madame Demétrie-Lablache, Mdlle. Rita Favanti, Mdlle. Mela, the female-tenor, Mr. Tom Hohler, Herr Reichardt, Signors Stagno, Gassier, Ciabatta, Ferranti and Fortuna. The instrumental performers were Signor Tito Mattei and Mr. Ascher (pianoforte), Mr. Aptommas (harp), and M. Paque (violinocello). Madame Grisi was among those who obtained highest honors, and certainly her singing of "Qui la voce" (her own song from the *Puritani*) and the "Minstrel Boy" must have surprised those who remembered her in her brightest days. Madame Grisi was recalled after both songs, and had there been even a moderate sprinkling of hats among the bonnets, the "recalls" would have been changed to enthusiastic encores. As it was there was not one attempt at an encore throughout the performance. Miss Louisa Pyne had also to return to the platform after singing a new ballad by Amico (?), called "Bells, merry bells;" and Mdlle. Liebhart and Madame Parepa were honored with similar compliments, the former in a *Canzone Militaire*, entitled "Rataplan," composed expressly for her by Signor Beviniani; the latter in the cavatina "Sorti é la notte" from *Ernani*. If we add that Herr Reichardt sang Golberg's romance "Si vous n'avez rien a me dire" with admirable taste and expression; that Signor Stagno sang an air "Fior di Speranza," by Signor Beviniani, accompanied by the composer, and made a decided impression; and that Mr. Hohler gave the romanza of Fernando from the *Favorita*, "Spirito Gentil," in a very artistic manner, and with much feeling, we have said sufficient of the vocal music. We must indeed allude to the remarkable singing of the female-tenor, Mdlle. Mela, who exhibited her extraordinary voice with extraordinary effect in the romanza "Una furtiva lagrima," from *L'Elisir* in the "Papatacci" trio from *L'Italiana*, with Signors Gassier and Ferranti, and is certain to astonish, perhaps to delight, whenever she is heard. She is the novelty of the season, and may be one of its "sensations." The instrumental music calls for no especial remark beyond the statement that Mr. Aptommas was recalled after his harp solo, and that Signor Mattei played his own Grande Marche for the pianoforte with great power and brilliancy. The conductors numbered more than half-a-dozen.

PARIS.—The first performance of M. Flotow's opera *Zilda*, which has been in rehearsal several weeks at the Opéra-Comique, was given on Monday the 20th ult.—M. Bagier, the director of the Italiens, has determined to suppress the ballet next season, and to reduce the number of representations to three weekly.—Nicolai's *Joyeuses Commères de Windsor* was produced at the Théâtre-Lyrique, on Wednesday, the 22nd ult.—M. Victorien Sardou, it is said, has written the libretto of a comic opera, entitled *Venito*, for which M. Gavaert is to compose the music.—The number of concerts given in Paris the past season has amounted to two hundred and sixty-nine, distributed in the following manner:—thirty-seven at the Conservatoire and at the Cirque-Napoleon; seventy-two at the Salle Herz; eighty-five at the Salle Pleyel; fifty-one at the Salle Erard; and the remainder in second-rate concert-rooms.

COBURG.—In consequence of the disturbed state of the political world, the usual meeting of musicians will not take place this year.

MR. SIMS REEVES'S CONCERT.

(From the "Morning Herald.")

The annual benefit of Mr. Sims Reeves was given on Monday evening, as of late years, at St. James's Hall, but, not as of late years, under cognizance of the Monday Popular Concerts. Mr. Reeves's name alone, without collateral aid, would have been found sufficient to attract an audience like that of Monday, that overflowed every part of the building, and compelled the late comers to stand all the evening or hire chairs from the neighbouring restaurant. But Mr. Reeves stood not alone, seeing that he had Miss Edmonds and Mr. Santley to help him in the vocal line, and Madame Arabella Goddard, Signor Piatti, Mr. Carrodus, and Herr Goffrie to assist him in the instrumental. Mr. Reeves exhibited his powers in a variety of styles, from Handel to Blumenthal, and found numerous and enthusiastic admirers in all. In so vast a congregation there were of course many tastes to conciliate. Some would be entranced by the grand declamation of "Deeper and deeper still" and the matchless voice and fervour exhibited in "Waft her, angels;" some would be specially attracted by the new ballad, "Leoline," written by Herr Jaques Blumenthal, which, like its brothers in blood, "The Message" and "The Requitall," will have to depend on Mr. Reeves for its popularity; some would love better, as better worth loving—than "Leoline," not "Waft her, angels"—Mr. Arthur Sullivan's new and very charming ballad, "Sigh no more, ladies;" and to many would come recommended by simplicity, intense melodic beauty, and imperishable associations, the plain ballad, "My pretty Jane." Well, it is difficult to distinguish, since each of the four pieces, given with the full power and beauty of the artist's voice, was received with tumultuous applause, and all redemanded and complied with, excepting that asked for Handel's recitative and air, which indeed would have been hazardous to repeat. In addition, Mr. Reeves sang, with Miss Edmonds, Rosini's lovely duettino, "Mira la bianca luna," and so perfect was the singing, that their

"Voices came mingling breathed like One on the ear"—

so that the hero of the evening did not spare himself, having in fact sung, with the encores, seven times. Miss Edmonds chose for her solos Zerlina's song (*Don Giovanni*), "Batti, batti," with violinocello obbligato by Signor Piatti, and Stockhausen's "The Remembrance of Childhood," and took part with Mr. Santley in the duet, "La dove prende," from *Il Flauto Magico*. Miss Edmonds, singing very neatly and prettily, was recalled after Stockhausen's song, a flowing and graceful melody, and the duet from Mozart's opera was encored. Mr. Santley sang "Oh, ruddier than the cherry" and Caspar's air, "Life is darkened o'er with woe" (*Der Freischütz*), both of which grand songs were grandly and splendidly executed, and encored.

Madame Arabella Goddard played Thalberg's "Home, sweet home" fantasia, and, being encored, gave "The last rose of summer." How exquisitely, delicately, brilliantly, and completely the fair pianist executes these fascinating bagatelles, needs no chronicling. Mr. Carrodus, Herr Goffrie, and Signor Piatti played the first movement of Beethoven's trio in G, for violin, viola, and violinocello; Mr. Carrodus performed the *andante* and *finale* of Mendelssohn's concerto for the violin, Mr. Benedict at the piano striving his best to supply the place of an orchestra; and Signor Piatti played a violinocello solo of his own composition. The last was a marvellous performance.

MISS AGNES ZIMMERMAN'S PIANOFORTE RECITALS.—The third recital took place at the Queen's Concert Room. The pianoforte performances of Miss Agnes Zimmerman are looked forward to with more than common interest. Despite innumerable temptations to the contrary, the fair pianist has steadily kept the dignity of art in view from the commencement of her professional career, and now fully receives her reward in the honourable position which she occupies as an artist in the estimation of all whose good opinion is worth deserving. With these claims to the notice of a musical audience we need not wonder that her *matinée* attracted a crowded audience. Her performances included, among other things, Bach's fantasia in D, and a new sonata by Mr. G. A. Macfarren, in G minor, composed expressly for Miss Zimmermann. The sonata is well worthy the writer's reputation. It is in four movements, viz., *allegretto moderato*, *andante*, *con brio*, and *allegro agitato*, and was played with great brilliancy and delicacy of expression. Miss Zimmerman also performed selections from the works of Mozart, Handel, Chopin, Sterndale Bennett, &c., in all of which she gave the utmost satisfaction, and was enthusiastically applauded. Miss Julia Elton was the vocalist. She resuscitated two old Italian arias—"Caro mio ben" (1794), by Giordani, and "Per la gloria d'adorarvi," by Buononcini, which two pieces might certainly be allowed to rest in peace. A serenade by Edward Bach, and a song by the fair *beneficiaire*, "Sweetly glows the early morn," pleased greatly, being very well sung by Miss Julia Elton. Mr. Walter Macfarren was the accompanist on this occasion. P. M.

THE NEW YORK ACADEMY OF MUSIC.

(From the "American Art Journal.")

The reason given for building the Academy of Music in Fourteenth Street was that the Astor Place Opera House was too small. The reason was not valid, because, excepting on special occasions, there was unfortunately plenty of room to spare. The Academy in its seating capacity was from the first by far too large, for although the habitual visitors to the Opera have been more than doubled since its erection, it was never entirely filled, and one-half the time not more than half filled. A seating capacity for 2,500 people is all that is required, and if all the seats are occupied at the prices recently prevailing, a larger sum would be received than was ever recorded on the books of the late Academy.

The public has been led to believe that the Academy was the largest Opera House in the world, with the exception of one or two. This is a mistake. It stands the lowest on the list among the great capitals, the Académie of Paris having an area in square feet 51,800, while the Academy of New York had only an area of 24,020 square feet, which is less than the Opera Houses of Milan, London, St. Petersburg, Genoa, Naples, Berlin, or Munich. The proportions of the foreign Opera Houses allow of much more stage room; L'Académie, for instance, devotes 28,800 square feet to the stage, and only 22,500 to the auditorium, &c., thus affording ample space for grand and costly scenic effects, and keeping the number of people in the auditorium down to a moderate figure. The proportions of our Academy were for the auditorium 14,260 square feet, and for the stage 9,760, an area by far too small to admit of proper scenic effects. In choosing a plan for the new Academy of Music, the faults of the old Academy should be avoided. The auditorium should be smaller and the stage larger; the amphitheatre should be abolished altogether, which would reduce the unnecessary height many feet; the high supporting pillars, at once obstruction to sight and positive disfigurements, and should be done away with, the tiers of boxes should recede and be self-supporting, resting on party walls of great strength. Such an arrangement would greatly add to the facilities for hearing and seeing. The present system of lighting the house should be abolished. The glare of the gas-lights is positively painful to the sight, the gas-light itself is often unpleasant to the smell, and increases the heat beyond the power of regulation. The system now largely in use in Europe of lighting the house from the top by means of strong reflected gas lights above a glass ceiling should be adopted. It presents no glare, it diffuses a soft and beautiful light equally; it is favourable to dress, and it possesses this additional and most important advantage, it promotes by means of openings in the glass ceiling, with the concentrated heat above a constantly impeding vacuum, insuring a thorough and most perfect ventilation. By this system, which must be insisted on, the sight will not be distressed, while the health and comfort of the audience will be essentially promoted.

The seating of the audience is, above all, the most important consideration. Parquet, dress circle, and family circle, should be insisted upon, and clearly demonstrated. The system of emptying one section by pouring it upon the crowd from another section debouching by the same opening is not only preposterous but positively unsafe. Had the late fire broken out half an hour earlier, not a soul in the parquet would have escaped alive. It they could have struggled out from the long, crumpled up seats, it would only have been to throw themselves against the frightened and confused masses in the boxes, blocking up every narrow avenue of escape. The ground on which the Academy is to be erected is so favourably situated that it enables the architect to arrange separate means of egress from the parquet both on Fourteenth St. and towards Fifteenth Street. The higher tier should also have its separate stairways and exits, so that its crowds should not be turned to swell and obstruct the stream from the boxes. When dress is imperative as in the opera house, the rows of seats should be wider apart—wide enough indeed to permit of passing those seated without personal inconvenience. The groups of seats should not accommodate more than six or eight at the most. These points may seem to be but trifling details, but as regards personal comfort and personal safety, they will be found of the utmost importance. The necessity for securing most of the points we have stated is fully illustrated in the new French Theatre, just erected and opened on Fourteenth Street. There the glare of the light is intense, and the heat intolerable, and the ventilation wretched. It is certain that all plans proposed for buildings intended to accommodate large masses of the public should be submitted to some official inspection before permission to erect them should be granted. There should be some authoritative means taken to guard against the erection of man-traps—to preserve the people from their own recklessness in regard to danger. Accidents do not occur every day; but to guard against the fatal consequences of accidents which may occur should be the duty of some one. We would advise the Directors of the Academy of Music not to be over hasty in their selection of a plan for their new establishment. Before their

final acceptance, we urge them to consider seriously all points we have advanced, for they embody the vital principals of such a building, and in a perfect house, where elegance, comfort, and safety are imperative, not one should be omitted.

SACRED HARMONIC SOCIETY.

The members of the Sacred Harmonic Society (Exeter-hall) have given their last concert for the present. *Finis coronat opus*. The oratorio was *Elijah*, Mendelssohn's last, and the last really great work a German composer has bequeathed to the world. If anything was wanted to establish the fact that Mr. Costa is a magnificent conductor, this performance of *Elijah*, with an orchestra almost entirely strange to him, would have established it. On the same night M. Sainton was directing a representation of *Don Giovanni* at the Royal Italian Opera, with Mr. Costa's own orchestra at his back, but that made little difference to Mr. Costa, whose method is so clear that none can misapprehend his intentions. The performance of *Elijah* was otherwise noticeable for the first appearance of Mr. Sims Reeves, after a protracted absence, declaiming the tenor recitatives and airs as only he can declaim them, and as it would have done Mendelssohn good to have heard them declaimed. But the year that took away from us the greatest modern composer of sacred music was the year that brought forward an English tenor who has since proved himself the greatest modern singer of sacred music, and thus Mendelssohn never heard Sims Reeves. At the concert previous, when Mendelssohn's *Athaliah* and Rossini's *Stabat Mater* were given (the order should have been reversed), it is only fair to put upon record that, at a moment's notice, Mr. Charles Lyall, of the defunct English Opera Company (limited), took the place of Mr. Reeves in the tenor music of the *Stabat Mater*, and acquitted himself, not merely in the quartets, but in the trying air, "Cujus animam," to the general satisfaction. It is well to be musician enough to take advantage of such rare occasions for distinction. On the whole the Sacred Harmonic Society, by its autumn, spring, and summer performances, has fully maintained its high repute.—*Times*.

MISS LAURA HARRIS—M. BAGIER.

SIR,—Your statement (*Musical World*, June 2) that M. Bagier had engaged Miss Laura Harris for seven months, has no foundation.—I am, Sir, your obedient servant, THOMAS JOHNS.
The Editor of the "*Musical World*."

[The statement was made, not on the authority of the vestibule but on that of the camerarian oracle. This may be the place to correct some printer's wilful errata in the last issue of the *M. W.*—

For "Lemaître (C.) v. Boucicault—Boucicault v. Lemaître (F.)," read "Lemaître (C.) v. Boucicault v. Lemaître (F.)"

Or where the point of the exclamation—"A triangular duel"? This is a printer's wilful erratum. Again:—

For "Let Count Bismark mind his politics . . . we shall mind our music," read—"Let Count Bismark mind his politic." Or else read "musics" as well as "politics."

This is another printer's wilful erratum, by the same wilful printer, who will not follow copy, but alter after his own fashion, and put out the eyes of points. The other Saturday (May 26) Mr. Shaver Silver was grossly insulted in a foot-note. "But for the signature" (S. S.) "I should have placed the above to the account of Mr. A. Longears"—was made to apply to his (Shaver Silver's) admirable letter about Adelina Patti, instead of to the verses of "H. J. St. L.," which formed no part of it, but were induced foot-notably in protest. No wonder Mr. S. S. was inflamed. This was another wilful printer's erratum by the same printer. Also the putting that Bismark and the king were "either a shade suspicious of the other," instead of "either of other," was another printer's wilful erratum of the same printer, who has evidently not read *Morte Arthure*, though he has many cases of definite article and plural terminal.—D. PETERS.]

ANTWERP.—An operetta due to the pen of M. Josse Mertens, a local musician, has been produced at the Théâtre National with gratifying results.

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 SONG, "Orpheus with his lute"—Miss EDITH WYNNE *Sullivan.*
 SONATA, in E flat, Op. 7, for Pianoforte alone—Mr. CHARLES HALLE. *Beethoven.*

PART II.

TRIO, in B flat, for Pianoforte, Violin, and Violoncello—Mr. CHARLES HALLE, M. WIENIAWSKI, and Signor PIATTI *Schubert.*
 SONG, "A winter's walk"—Miss EDITH WYNNE *Schubert.*
 QUARTET, in C major, for two Violins, Viola, and Violoncello—MM. WIENIAWSKI, WIENER, HENRY BLAGROVE, and PIATTI. *Mozart.*
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NOTICES.

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TO PUBLISHERS AND COMPOSERS—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVIDSON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

DEATHS.

On the 4th ult., Miss BETTS, long known as a favourite vocalist at Drury Lane Theatre under Mr. Bunn's management. She made her first appearance at the Lyceum Theatre as Rosette in *Love in a Village*, under the late Mr. Hawes' direction.

On the 13th inst., at Dublin, Mr. ISAAC MORGAN, Professor of Music. On Monday, at Sandgate, aged 73, ZENAS ZWITT PURDAY, many years a music publisher at 45, High Holborn.

TO CORRESPONDENTS.

DR. WRONGINK is wrong on every point. Herr Wachtel did not sing on that occasion, and therefore should not have been criticised. He can prove an alibi.

CAPTAIN SPOKE.—Mr. J. V. Bridgeman's first *bon mot* was really this "*Chaconne à son gout*"—which was much tasted. His second was in reply to Baker Street, Esq., who said, "But of this more anon," to which Mr. Bridgeman, without a thought, responded, "More of off-an-on"—which was also much tasted.

The Musical World.

LONDON, SATURDAY, JUNE 16, 1866.

M. GOUNOD AGAIN.

SIR,—There would seem to be a conspiracy hatching in some influential quarters against M. Gounod. Not very long ago Mr. Benedict had a sly thrust at him. Mixing up the ringings of the French composer's used up bottles, and labelling the concoction, "Elixir," Mr. Benedict offered it to a distinguished company who were assembled in St. James's Hall, ostensibly on behalf of a charity, but really to partake of what had been advertised as a *recherché* entertainment—a feast of good things. Under whatever tempting names the mixture was administered, the distinguished company did not like it. Glass after glass was handed round as "early symphony," "Cantique de Noel," "Babylon," "O Salutaris," &c.—but to no purpose; and though the bland professor affected to relish it himself, his "*Molli, Plance, mero*" fell unheeded. The Munatius Plancus of St. James's Hall knew better, and knew, too, that its Amphytrion, a notorious connoisseur in wines, knew better also. The Gounod Elixir, in short, was only to the taste of those who had a large reserve of it in store, to dispose of on future occasions. But, in plain terms, Mr. Benedict was merely retaliating the annoyance to which he had been subjected a short time previous in the Court of Queen's Bench, when under the searching cross-fire of Mr. Coleridge, Q.C. This was hard upon the distinguished company, who were in happy ignorance, and hard upon M. Gounod; but it is true, nevertheless; and the concert of Feb. 13, in aid of the funds of University College Hospital, will always be remembered as "Benedict's Revenge on Gounod."

The Cambridge Professor of Music could have had no such motive. M. Gounod never did harm to him, unconsciously or consciously. How then account for a second thrust, dealt slyly by Dr. Bennett, a fortnight since, in the Hanover Square Rooms, when another "early symphony" was set before the starch "*habitués*" of the Philharmonic? On the whole, this second thrust was more insinuating than the first, inasmuch as M.

Gounod's symphony in E flat is weaker than M. Gounod's symphony in D. The programme, moreover, was not exclusively a Gounod mixture, as at St. James's Hall. There were other ingredients—Sterndale Bennett (concerto), Beethoven (symphony), Rossini (overture), and Weber (overture) among the rest. These did not gratefully assimilate with the Gounod ingredient, but acted rather as annihilators, for after the first of them M. Gounod was nowhere. The orchestral *tutti* which forms an imposing preamble to Dr. Bennett's Third Pianoforte Concerto was enough; and by the time Madame Arabella Goddard had terminated her performance, the audience had forgotten the Frenchman in their enthusiasm for the Englishman. This was hardly fair, and I cannot but regard it as another step in the progress of the conspiracy to upset M. Gounod. I reject the idea that Dr. Bennett, knowing his work was to be followed by a colossus, in the shape of Beethoven's symphony, No. 7, determined that it should be preceded by a pigmy, in the shape of Gounod's symphony, No. 2. That would have been unworthy a Cambridge Professor—unworthy a Doctor, even a Doctor "in Music." No. Dr. Bennett and Mr. Benedict, for some reason at which I am unable to make even a guess, understand each other in this matter. And yet Dr. Bennett has never been exposed to the Coleridge cross-fire, though Mr. Benedict has.

Then again, Herr Auguste Manns and Mr. George Grove? M. Gounod can in no manner have offended them. They have never been under fire on his account. Twice, notwithstanding, has the *Reine de Saba* (to say nothing of the symphonies and some less weighty inflections) been administered at the Crystal Palace. If not co-conspirators with Mr. Benedict and Dr. Bennett, Herr Manns and his spiritual adviser should openly protest. Impartial observers may otherwise imagine that the late composer Schumann is at the bottom of it. There is ordinarily at the Crystal Palace concerts an intolerable deal of Schumann. The overtures, the symphonies, and the pianoforte concerto have one and all been made manifest; while *Paradies und die Peri* looms in the distance, and close behind it the *Paschingshwanke*, like the little star behind the big star in *Ursa Major*. Impartial observers may be caught unawares comparing the Gounod music with the ordeal of fire and water through which Tamino and Pamina have to pass before admission to the Temple of Isis. Is purification by Gounod indispensable to initiation in the Schumann mysteries? Perhaps Mr. Grove will be Sarastro, and explain. Let it not be said that the Gounod symphonies are only used as foils to the Schumann symphonies; let it not be supposed for an instant that the performances of *La Reine de Saba* are got up in order to persuade visitors that if *Paradies und die Peri* is found dull, something much duller has been twice endured, and that the best thing is to wait patiently till faith brings with it conviction. Perish the thought! Herr Manns and Mr. Grove are incapable of such jesuitry. I must, therefore, conclude that they are conspirators, in league with Mr. Benedict and Dr. Bennett.

But to the unkindest cut of all—*Ulysses*! Another hospital in need, another concert must be "organised." Something new is essential; but there is nothing likely to attract that does not bear the name of Gounod; so by all means let it be Gounod. *Tobias* again? No—that would hardly do. The Tobits, father and son, were buried last February. A *post mortem* examination would tell nothing not already known. But M. Gounod has produced no new work since *Mireille*. Well, then, let it be something old of Gounod—something that has not been heard in England. The idea of *Ulysses* sprang from the brain of Mr. Randegger, as *Ulysses'* tutelar goddess from the brain of Jove. This time Mr. Randegger was foremost active conspirator—the Casca of the plot. Brutus hovered in the background with well-feigned

interest, directing proceedings that had nothing to do with M. Gounod, but watchful all the same. Caius Ligarius was sick, and, unlike his prototype of Rome, would not come out. Trebonius was at Cambridge. Decius Brutus and Metellus Cimber were at Sydenham. But Casca was quite able to do the act unaided; and he did it. He not only gave the first thrust but the last. The first thrust was the bringing forward of *Ulysses*; the second was the manner of its execution. Casca gave both, at the recommendation of Brutus, who (unlike his Roman namesake) looked on with feigned indifference. *Virtually* this was a revenge, not upon Gounod, but upon his associate—and will be remembered to all time as "Benedict's Revenge on Coleridge, Q.C."

New Moon Street—June 11.

SIMON HALF.

[So "*Ulysses*" has gone to the tomb of the Tobits! So it died an unnatural death, on Friday se'ennight, and was silently buried next morning, with the assistance of sundry grizzled gravediggers! "*Pauvre Ulysse!*" I am sorry for Mr. Henry Farnie, who has done his work of translation like a thorough scholar. But why have undertaken it? Were there not also "*Colombe*" and "*Philémon* and "*Baucis*"?—D. PETERS.]

MR. JOHN FRANCIS BARNETT.—This clever young pianist and composer gave his benefit concert on Tuesday last, before a fashionable and elegant audience, which completely filled the Hanover Square Rooms. Amidst much that was praiseworthy, the feature of the evening was unquestionably the new trio of the concert-giver, which found well and deserved favour from all present. The key of the trio is C minor, the whole of the four movements possess considerable merit, and indicate still further promise on the part of the young musician. The "*allegro appassionata*" is at once spirited and striking, and if at times suggesting that Mendelssohn has not been altogether absent from the mind of the writer, is none the less likely to be welcome on that account. The "*andante con moto*" is thoroughly expressive, the "*scherzo*" brisk and lively, while the finale is at once vigorous and tuneful, forming an appropriate climax to a work, which, among its various claims to consideration, has the strong recommendation of being utterly removed from the slightest suspicion of a moment's dullness from beginning to end. A hearty recall summoned Mr. Barnett to receive the congratulations of his audience. That the composer would fully enter into the spirit of his own work will be readily understood, and Mr. Barnett has fairly earned his reputation as one of the most rising pianists of the day. He was fortunate, too, in enjoying the co-operation of two such ex-cultants as Herr Straus and Signor Piatti, in whose hands the (by no means easy) violin and violoncello parts were played to absolute perfection. A "*Chanson d'Amour*" by Mr. Barnett (warmly encored) is just the kind of thing likely to captivate the young ladies with a taste for sentimental melody set in an elaborate framework of arpeggios. A more complete contrast to the piece which preceded it (the prelude and fugue in C sharp minor of J. S. Bach) could hardly be imagined. Mesdames Parepa, Weiss, Laura Baxter, Messrs. Weiss and Renwick were all set down for solos of more or less interest, and a well-trained choir under the direction of Mr. Hemming gave satisfaction with certain well-known glees and madrigals. Encores are as a rule sufficiently objectionable even when they proceed from the generally expressed desire of the audience, but that one obstreperous individual with extra noisy palms should by his persistence have the power of compelling the repetition of any particular piece, is somewhat trying to the patience (more particularly with a concert of which the second part did not commence till nearly eleven o'clock) and a look of surprise might have been observed in the majority of those present, when it was found that Edwards's "*In going to my lonely bed*" was to be repeated. Truly this was a representation of the minority sufficient to satisfy the most ardent advocate of modern political doctrines. The two ladies who attempted the airs from *Le Nozze di Figaro* and *Die Zauberflöte* may be commended rather for their ambition than their excellence, as in each instance the pieces selected were beyond the present powers of the respective singers.

DRINKWATER HARD.

SIGNOR MARCHESE, we hear, has nearly recovered from the illness which prevented his coming to London for the season, and is now at Frankfurt.

ROYAL ITALIAN OPERA.

A line or two must suffice to record the welcome revival of Donizetti's delicious pastoral, *L'Elisir d'Amore*, with Adelina Patti's deliciously coquetting and girlishly loving Adina, Mario's incomparable Nemorino (*Viola un amante!*), Ronconi's unapproachably humorous Dulcamara, and Faure's by no means teratominical Belcore. These, with Mr. Costa's chorus, orchestra and *mise en scène*, make up as delightful a performance as can be witnessed. Happy, indeed, was the audience! *L'Elisir* was to be repeated last night.

On Thursday, Auber's no less admirable *Fra Diavolo* was at length revived, with little Pauline Lucca as Zerlina, who gave the liveliest delineation of the bed-room scene hitherto witnessed; Ronconi as Lord Coburg (Alcass), absolutely overflowing with genuine fun; and Tagliafico as a thief without a peer. M. Naudin was *Fra Diavolo*, Mdle. Morensi, Lady Coburg (Alcass), Signor Neri-Baraldi, Lorenzo. What fresh, sparkling, and enchanting music! *Ce cher maître des maîtres Français!* May his shadow never be less! Would that he could live for ever and compose "*Fra Diavolo's*" *ad infinitum*. The overture, played *à ravir*, was encored in a storm of applause. The orchestra played it as if they loved it. *Fra Diavolo* is to be given a second time to-night.

On Saturday, Pauline Lucca being ill, her part of Selika in the *Africaine* was sustained by Antonietta Fricci Baraldi. On Monday *Il Barbiere* was played, with Signor Brignoli (*vice* Mario, indisposed) as Almaviva. On Tuesday *Lucrezia Borgia*, for the third time, with Madame Maria Vilda as Lucrezia.

BAKER BUTCHER BAKER.

HER MAJESTY'S THEATRE.

A couple of pages might be written about Mozart's wonderful masonic opera *Il Flauto Magico*, at this theatre. Mad. Harriers-Wippen's Pamina is worth a column; so is Gardoni's Tamino; so is Santley's Papageno; so is Ilma de Murska's Astriaffamante, Queen of Night. The Sarastro, too, Signor Foli, at the first performance, was right good; and the Sarastro at the second performance, Herr Rokitanski, was right good. Then the Papageno of Sinico is excellent, and the three geni of Mdles. Bauermeister, Zandrina, and Drasdil are excellent. Not so the three attendants on the Queen of Night, with the single exception of Trebelli-Bettini (the others Malbohan-Gondi and Rosalia are under water-mark). Then the two Armed Men ("*Uomini Armati*," as Mr. Mapleson hath it) are tolerable and to be endured; then the Priest ("*sacerdote*"), Signor Manfredi, and the Other Priest ("*Altro Sacerdote*"), are fair; while the Orator of the Initiated ("*Oratore degl' Iniziati*") is Sig. Bossi. All, or almost all, goes well. Sig. Arditì is in love with Mozart's music, and so are his orchestra and chorus. Schikaneder should come to life again (I had rather it were Mozart) and hear, not only the overture but everything except the trios of the "*Damigelle della Regina*" (*encore du "Mapleson"*). *Il Flauto* has been twice blown upon. I could listen to it twenty times without moving from my place.

So of *Oberon*—another of the successful Maplesonian revivals—with Weber's music, Benedict's recitatives, and Planché's book. Here again a line, or lines, must suffice. Tietjens, as Reiza is more than ever magnificent. Trebelli-Bettini, as Fatima, is Albion *rediviva*. Mongini, as Sir Huon, is vocally superb. (He had already, as Max, in *Der Freischütz*, a few nights previously, shown how well he could cope with the music of Weber.) Santley, as Sherasmin, is simply *impayable*. Gassier storms again to perfection as Prince Babekan. Alessandro Bettini, as Oberon, is irreproachable. Mdle. Bauermeister is a comely (though timid) mermaid. Casaboni, as Caliph, sits well on his throne, and wears a long beard not amiss. Puck wears the semblance of Madame de Meric Lablache, and Sig. Bossi that of Almanzor. The overture (encored), all the music, indeed, choral and instrumental, is so performed as would have warmed the heart of the readily-ignitable Weber. As for Telbin, great scene painter, he never proved himself a greater. The scene of the storm, the sea, the setting sun and the moonrise, is a masterpiece of picturesque beauty and artistic contrivance. Here was a frame for Reiza and her gorgeous *scena*, for Tietjens and her splendid singing. They should ever be thus framed. *Oberon* is to be repeated to-night. Then the quar-

ter ("*Over the dark blue waters*") by Tietjens, Trebelli, Mongini, Santley! Four singers with four voices!

On Monday night Sig. Arditì was at the Philharmonic Concerts. On Tuesday *Don Giovanni* was repeated, with bluff old Gassier as the Don.

Yesterday afternoon was Signor Arditì's Grand Concert. But more anon.

BUTCHER BAKER BUTCHER.

MONDAY POPULAR CONCERTS.

Two Monday Popular Concerts (St. James's Hall) have been given to the accustomed crowds that flock to these performances of simple quartets, quintets, trios, sonatas, &c.—crowds that show, perhaps, even a more honest admiration for the "chamber music" of the great masters than is shown for their symphonies and overtures by those who attend the performances of our great orchestral societies. The first was under the name of Madame Arabella Goddard, the second under that of Signor Piatti, both of whom have been connected with the Monday Popular Concerts from the beginning. Madame Goddard's programme comprised Spohr's melodious quartet in G major (Op. 58—the one without a slow movement); Beethoven's solo sonata in D minor (Op. 31), one of his most dramatic inspirations; Dussek's graceful sonata in G, for pianoforte and violin (Op. 69—companion to that in B flat, so great a favourite at these concerts); and Mendelssohn's first trio (D minor). The quartet was played by MM. Straus, Wiener, H. Blagrove, and Piatti. In Dussek's sonata Madame Goddard was associated with Herr Straus; in the fiery trio of Mendelssohn, which created an extraordinary impression, with the same excellent violinist and Signor Piatti. The solo sonata of course required no fingers but her own. The "vocalist" was Mr. Santley, who gave a romance from *L'Etoile du Nord*, and a setting of Shelley's "Rough wind that moanest loud," for which his fine singing and Mr. Benedict's admirable pianoforte accompaniment obtained a loud "encore." Signor Piatti delighted his hearers with an incomparable performance of some movements from J. S. Bach's solo sonata for violoncello, in C—one of those singular compositions which the Leipzig Cantor must have produced exclusively for his own amusement, seeing that no violoncellist in his time could have played the violoncello sonatas any more than any violinist in his time could have played the solo *Chaconne* and violin sonatas, with which Herr Joachim has so frequently astonished the musical public. But Signor Piatti is a Joachim on the violoncello; and this was even more convincingly shown by his marvellous performance (with Madame Goddard) of Mendelssohn's second sonata for piano and violoncello (in D), which created an impression not easily effaced. His concert was otherwise rich in attractions. Two quartets—Beethoven in C ("*Rasumoffsky*"), and Haydn, in D, with the *moto continuo* for *finale*—were splendidly led by M. Wieniawski, supported by Herr Ries, Mr. H. Blagrove, and Signor Piatti himself. In addition to his quartet leading, M. Wieniawski afforded a signal proof of power as a solo player in an *air varié* by M. Vieuxtemps, a *staccato* variation in which was executed with a crispness of bow, an evenness and a rapidity nothing less than astonishing. The applause elicited by this display was such as could only be construed as a general desire for its repetition, and repeated it was forthwith. The singers were Miss Julia Elton and Mr. Sims Reeves. Miss Elton gave a song by Mr. Benedict ("*Rock me to sleep*") and one of the *Lieder* of Schubert, both remarkably well; Mr. Reeves, the recitative and air from *Elijah*, "If with all your hearts," and "Adelaida" (accompanied by Madame Goddard), the first with the devotional feeling of which he so well knows the secret, the last with a warmth of expression that called forth an "encore" not to be disregarded. At both concerts Mr. Benedict was conductor. Schumann by a quartet (in F), and Schubert by a trio (in B flat) are both to be represented at the next concert, when Mr. Hallé will be the pianist, and M. Wieniawski will again lead the quartets. This concert is the last but one of the season.—CONTEMPORARY.

MDLE. EMILIA LAGRUA.—We regret to say that this talented singer has fractured her leg at Madrid.

MR. CHARLES HALLÉ'S RECITALS.

Mr. Charles Hallé has resumed his instructive and entertaining "Recitals" (St. James's Hall). This time he returns to his original plan of devoting his programmes exclusively to Beethoven's pianoforte sonatas, the entire series of which—excepting the two very small sonatas, Op. 49, for which he substitutes the well-known *Andante* in F, and the 32 variations in C minor—he will go through in the course of eight performances. Mr. Hallé has already played the first twelve sonatas, among the most beautiful of which are the sonata in E flat, Op. 7; that in D, Op. 10; the *Sonate Pathétique*, Op. 13; the sonata in B flat, Op. 22—about which Beethoven, though chary in his own praise, spoke highly in a letter to one of his publishers; and the famous sonata in A flat, Op. 26—containing the *Marcia Funebre sulla morte d'un Eroe*, which, provoked by his friends' incessant praises of a somewhat commonplace funeral march in Paer's *Achille*, the great musician is said to have composed in pique. With what classical taste and faultless mechanism the accomplished German pianist executes these admirable works, it is superfluous to add. Enough that Mr. Hallé has never been in better play, and that his "Recitals" have never given more thorough satisfaction to his hearers. Among the most striking features at the last "Recital" (yesterday afternoon), were the celebrated Sonata in C sharp minor, known as "*The Moonlight Sonata*," (*Mondscheins-Sonate*)—dedicated to the beautiful Countess Guicciardi, of whom Beethoven was at one time desperately enamoured; the *Sonata Pastorale* (so-called, not by Beethoven); and the grand sonata in G major, Op. 31, or "Op. 29," as it is incorrectly numbered in our English editions.

DERBY.—(From a Correspondent.)—The inauguration of the New Market Hall took place on Tuesday, the 29th ult., when the *Messiah* was performed under the direction of Mr. Alfred Mellon, with the following singers as principals:—Mesdames Lemmens-Sherrington and Sainton-Dolby, Mr. Sims Reeves and Mr. Lewis Thomas. The band consisted of more than 150 executants, and the choir, numbering more than 600, was selected from Birmingham, Nottingham, Leicester, Derby, and other places, included a large number of members of the Birmingham Festival Society, Nottingham Harmonic Society, Leicester New Philharmonic Society, &c., &c. The performance was in every respect admirable. The proceeds were to be devoted to the funds of the Derbyshire General Infirmary.

SIGNOR ARDITI, who was present at the seventh concert of the Philharmonic Society, seemed to be gratified with the performance. He was absent from the other six.

PHILADELPHIA.—"Concert Hall" here, will soon lose the significance of its name, as it has been rented for a billiard room, at a rental of 6000 dols. a year. Thus, there will be one poor concert-room less; and, as the Musical Fund Hall and the foyer of the Academy alone are left to supply the wants of the public, there is some chance that a good hall may be presently built.—*New York Weekly Review*.

PARMA—Verdi's house, at Bergo San Domino, near this town, will, in all probability, be occupied by Prince Humbert, who, it is said, will fix his head-quarters somewhere in the neighbourhood. In the same room that *Rigoletto* and *Il Trovatore* were composed, plans for battles may now, perhaps, be drawn out. It is a remarkable fact that the name of Verdi always possessed a peculiar significance for Italians. Previously to 1859, they used to greet each other with the words: "Viva Verdi!" the five letters of which the name is composed being the initials of the words: Vittorio Emanuele Re d'Italia.

MADAME FÉTIS (ADELAIDE-LOUISE-CATHERINE ROBERT), wife of the eminent musical bibliographer and director of the Brussels Conservatoire, died a few days since at Boitsfortlez-Brussels.

A MEDLEY.—A correspondent, who writes to a German paper complaining of the flood of charitable concerts with which the town of Warsaw was inundated during the months of March and April, refers parenthetically, in terms of praise, to a concert given at the Conservatory, the director of which, a M. Kontski, in one and the same programme introduces Wagner's overture to *Rienzi*; Mozart's "Requiem;" and choruses from Meyerbeer's *Africaine*!

To the Editor of the MUSICAL WORLD.

SIR,—The Grand Musical Festival of Dusseldorf passed off with dubious success. The *ensemble* of the choruses and of the orchestra was far from being what it was under the conductorship of Hiller and Rietz. No one heard at any Festival of Lower Rhine so unmistakably weak a performance as that of Beethoven's overture, "*Zur Weihe des Hauses*," and that of *The Messiah*. Handel's well-known oratorio, which has been sung everywhere, was never executed with such insipidity and want of spirit as on the present occasion. Perhaps this unusual circumstance may be attributed to the fact that the vocalists and the band have respectively sung and played it too often, and might have exhibited more dash in some other work—at any rate, the impression produced was almost painful. That Madame Jenny Lind-Goldschmidt and Herr Stockhausen sang their music in a masterly manner, and delighted their hearers, is a matter of course—but an oratorio is not a concert of soloists. There was a concert of this description on the third day, when all sorts of things were presented to the public which had no right to be presented to them. The airs from *Die Entführung* (Dr. Gunz), Mozart's "*Veilchen*," and Schumann's "*Widmung*" (Madame Flinsch-d'Orville), are compositions on whose musical value it is needless to dilate, but which are so frequently sung that the public look for something else from first-rate artists at a Festival. On the other hand, Rossini's pretty drawing-room duet, "*I Marinari*," sung by Herren Gunz and Stockhausen, is so claptrap an affair that it is surprising such artists should select it for such an occasion. If, indeed, the applause of the great mass of the audience is to be taken as a criterion, the two gentlemen were quite right. But would they not have felt aggrieved had they been requested to sing the Bandit's duet from *Stradella* on the occasion? And yet the one piece is on the same musical level as the other. Madame Parepa, who was to have sung airs from Gluck's *Armide*, was taken ill, and replaced by Madame Flinsch-d'Orville. Herr J. Tausch wrote a very careful overture for the occasion, but altogether the impression left by the Festival was unsatisfactory.

Dusseldorf, June 1.

[Mr. Hind is a donkey. The duet of Rossini called "*I Marinari*" is supremely beautiful—a little masterpiece, indeed. And then the idea of talking of Flotow and Rossini in a breath! At what point have we arrived? *Poscimus!*—D. PETERS.]

JOHN ABEL HIND.

TO DISHLEY PETERS, ESQ.

NOBLE SIR,—As a humble reader and admirer of the *Musical World*, I beg to tender you my warm-hearted compliments in acknowledgment of the high intellectual feasts you have provided for the readers of your classical-instructive publication. May you live long to be the giver of this excellent manna, so beneficial to musical souls, is the prayer of your humble subscriber.

If you think the accompanying acrostic on our renowned countryman worth a corner in the *Musical World*, I gladly contribute it for that use.—I remain, most noble Sir,

Yours respectfully,

THOMAS BOOTH BIRCH.

20, Warren Street, Edgeley, Stockport, June 12, 1866 (Night).

CHARLES SANTLEY.

To "SUTHERLAND EDWARDS," Esq.

C harming is his magnificent voice;
H is power in art is truly grand;
A magician in melodious song,
R eaping laurels from many lands.
L ong live our noble baritone—
E mperor of Song, wave thy wand
S weetly roll thy glorious notes to

S oothe the kindred spirits throughout the land.
A rt never knew a worthier son;
N ature's endowed him with gifts her own.
T o lull and cheer the heart of man.
L et the endearments thou hast sown
E ver float on the wings of time—
Y es! Eternity will ring out the chime.

Stockport, June 12, 1866.

To the Editor of the "MUSICAL WORLD."

SIR,—The season of St. Petersburg, says a correspondent of the *Neue Berlin Musik-Zeitung*, is now over. "Thank goodness!" say many of the public, and many of the artists as well, for the latter have had a worse harvest this year than was ever known. With the exception of the very few, some of whom by their great talent, and some by connections and patronage, have done well, nearly all the foreign artists have had reason to congratulate themselves if they were not even their travelling expenses out of pocket. Russia is no longer the mine of wealth it once was for artists. When the journey was attended with difficulty, and cost a great deal, and when powerful recommendations, a well-established reputation, or a considerable amount of self-reliance was requisite, to venture hither, the public was far more ready to welcome every new comer. Even an individual with not more than ordinary talent might calculate on being to a certain extent pecuniarily successful, and if any very celebrated artist visited this capital, he met with such a welcome as he would meet with no where else, for there is most certainly no aristocracy like that of barbarous Russia for appreciating artists and making their life agreeable. Then, too, we had only few artists we could call our own. With the exception of Henselt and Vieuxtemps—the latter of whom remained only a short time—there was no great artist who had settled here. We could boast of none but birds of passage, who came simply to pick up the golden grain, which they did with a vengeance. All this is changed! In the first place, we possess in St. Petersburg artists like Davidoff, Wieniawsky, Dreyschock, and others, against whom every fresh comer finds it difficult to make his way; we possess an Italian Opera, which offers us all kinds of amusement and high prices; while, lastly, the railways bring us such crowds of travelling concert-givers, that there is nearly the same superabundance here as in Paris and London. For years past, it has required something quite extraordinary to attract the public to a concert of a foreign concert-giver, and perhaps Madame Schumann is the only artist who, of late years, has given a series of well-attended concerts—and to this result the respect paid to the name of her deceased husband, and sympathy for herself as a widow and a mother, contributed decidedly as much as admiration of her own talent. Herr von Bülow achieved a *succès de curiosité* at a tolerably full concert. More he failed to do. To this indifference on the part of the public must be added financial considerations. Commerce, which latterly contributed a very large contingent to the mass of concert-givers, has reduced its expenditure, and begun with music. The ladies still wear, as they formerly did, the dearest stuffs and jewelry, but a couple of roubles for a concert-ticket is too much for them. I would rather not say what Félicien David, Bottesini, and many other well-known artists have "done" in the way of concerts; I will merely beg you to advise all those artists for whom you entertain the slightest friendly feeling, to reflect a long time ere they undertake the journey. Ever since the journey has cost less, a stay here is more dangerous! *Dixi et salvari animam meam!*

D. Peters, Esq.

S. T. TABLE.

[Mr. Table, in a *postscriptum* promises his "next" from Vienna; but it is as well he should know that both Mr. Baker Butcher and Mr. Butcher Baker are already there. Nevertheless Mr. Table's communications are always welcome, as the communications of one of the liveliest of muttonians.

D. PETERS.]

ARUNDEL.—MR. J. PARRY COLE'S ENTERTAINMENT.—A very full room welcomed Mr. J. Parry Cole at the Town Hall on his first appearance in the new entertainment, entitled *A Trip to Town and Vokes's Vengeance*. It is exceedingly trying for one gentleman—be his abilities ever so great—to entertain an audience throughout the evening; but this was successfully accomplished on Thursday last. Happily Mr. Cole possesses a combination of talents peculiarly adapted to an entertainment of this description. He has great powers of impersonating character and a lively sense of the ridiculous; but, above all, he is a musician of more than ordinary proficiency, and his abilities in this respect come to his aid, and help to give a more inspiring tone to the entertainment. The incidents are ludicrous in some cases, and a good opportunity is given Mr. Cole to introduce one or two very pleasing ballads of his own composing. Mr. Cole was well received throughout the entertainment, and very deservedly so.—*West Sussex Gazette*.

Gedächtnis Herr Peters!

Das 43. Niederrheinische Musikfest wird in diesem Jahre zu Pfingsten am 20., 21. und 22., Mai in unserer Stadt gefeiert und dadurch zugleich unsere seit dem vorigen Feste neuerbaute Tonhalle eingeweiht werden. Wie Sie aus dem anliegenden Programm gefälligst entnehmen wollen, sind wir bemüht, sowohl durch die aufzuführenden Werke, wie durch die Mitwirkung der bedeutendsten künstlerischen Kräfte, unser Fest so würdig zu begeben, wie es seine altherkömmliche musikalische Bedeutung erheischt. Wir würden unsere Aufgabe indess nur unvollkommen erfüllen, wenn wir nicht wie früher, so auch in diesem Jahre den grössten Werth darauf legten, dass unser Fest zugleich ein Vereinigungspunkt für die Notabilitäten der musikalischen Welt bleibe und durch die Gegenwart derselben beehrt werde. Wir erlauben uns daher, die freundliche Bitte an Sie zu richten, uns auch Ihr Erscheinen zum Feste zusichern zu wollen. Reservirte Plätze stehen zu Ihrer Verfügung. Durch die ausserordentliche Betheiligung, welche unser Fest findet, sind wir veranlasst, Sie zu bitten, uns spätestens bis zum 12. Mai mit Ihrer hoffentlich zugewandten Antwort zu erfreuen. Mit vorzüglicher Hochachtung,

Das Comité des 43. Niederrheinischen Musikfestes.

Düsseldorf, den 20. April, 1866.

[Unfortunately this polite invitation has come too late to hand. It would certainly have been accepted. But though you may travel back space you cannot travel back time; and we are now at the 16th of June.—D. PETERS.]

MUSIC ABROAD.—Our European exchanges do not teem with news items, as partly there has not been much secular music made during and after the holy week, up to which time they reach, partly because their room is taken up by indexes and quarrels of every description. Thus the *Musical World* of London quarrels with that musical quack, "Ella," the *Era* attacks the *Orchestra*, Ryan attacks Wood, and the *France Musicale* attacks the *Signale*. The latter paper's correspondent in Paris calls the pianist, Rotter, a caricaturist of Beethoven and Mr. Rotter replies by calling the correspondent of the *Signale* a black-mail critic, a man with whom he would have nothing to do, and, what is worst of all, a *Prussian*! Dreadful! Thus will it be seen that if not a political imbroglio so much feared is at hand, there is at least enough fighting among the musical gentlemen, and really not much to the amusement of the public, who, in a slang phrase may think of the fighting gentlemen that one is worth six and the other half a dozen. And this war was not suspended during the holy week, but may last even considerably longer.—*New York Literary Review of Music, Literature, Fine Arts, and Society*.

HANOVER SQUARE ROOMS.—Miss Stabbach, the well-known and favourite vocalist, gave her annual concert recently in the above rooms, which was filled to overflow. Her talent was fairly exhibited in Weber's scena, "Softly sighs," and in Guglielmo's popular song of "The lover and his bird." She was unanimously encored in the latter. Miss Stabbach also gave Spohr's "The bird and maiden," and a Tyrolean by Adolphe Adam, with clarinet *obligato* by Mr. Lazarus, which pleased infinitely. Further, Miss Stabbach sang the soprano part of Curshman's trio, "Ti Prego," with Mr. Fielding, the alto of St. Paul's, and Mr. George Perren; and, with Mr. Theodore Distin, Donizetti's duet, "Quanto amore," from *L'Elisir d'amore*, in all of which she demonstrated that she was no less mistress of the simple, than the ornate style of vocal music. Mr. Weiss at a moment's notice sang two of his popular ballads; and Mr. Theodore Distin gave an effective reading of "Largo al factotum." Mr. George Perren was encored in a song by Mr. Balfé, and gave in return "My pretty Jane." The Orpheus Glee Union sang some of their part-songs with great effect. The instrumental features consisted of a performance on the pianoforte by Madlle. Paule Gayard Pacini, a young lady of decided talent, two brilliant solos by Mr. Frederick Chatterton, one of our best harpists, a fantasia on Scotch airs by M. Paque, on the violoncello, and Beethoven's trio for pianoforte, clarinet and violoncello, very effectively played by Messrs. Ganz, Lazarus and Paque. Messrs. Ganz and Hargitt were the accompanists.

B. B.

HOSPITAL FOR DISEASES OF THE HEART.—The following artists have promised their aid at a morning concert to be given at Dudley House on the 20th inst.:—Madame Parepa, Madame Lemmens-Sherrington, Mdlle. Liebhart, Mdlle. Enequist, Mdlle. Sternberg, Madame Laura Baxter, Miss Edmonds, MM. Reichardt, Ferranti, Gustave Garcia, Walter Bache, Benedict and Sims Reeves.

TONIC SOL-FA ASSOCIATION.—On Wednesday afternoon the annual grand juvenile choral festival of this association was held at the Crystal Palace, and notwithstanding the unfavourable state of the weather, attracted a very large attendance. The programme consisted of a selection of school music from various sources, and contained as many as twenty-four pieces. The choir of about five thousand voices was most ably conducted by Mr. J. Sarll and Mr. William Dobson—Miss Elizabeth Stirling presiding with much ability at the grand organ. All the pieces were effectively given, and in several instances with such force and precision as to cause them to be warmly encored. The National Anthem closed the performance, which was throughout highly interesting and completely successful.

MDLLE. CARLOTTA PATTI, whose recovery from a severe illness we have already mentioned, has left Italy and is now at Boulogne-sur-mer, where she will remain till the commencement of Mr. Alfred Mellon's concerts at the Royal Italian Opera House, for which she is engaged. After the concerts Mdle. Carlotta Patti will commence her grand *tournee* through France.

NATIONAL CHORAL SOCIETY.—At the last concert under the direction of the indefatigable Mr. G. W. Martin, the "host of young and fresh voices" obeying the movements of his conductor's stick, assisted, moreover, by the members of the Orpheus Glee Union, sang, among other things, some pieces the composition of Mr. Martin himself. These were naturally given *con amore*, and afforded evident gratification. At the same time Mr. Leigh Wilson, the new tenor on whom Mr. Martin and his patrons set such store, was highly successful in his delivery of Herr Blumenthal's "Message"—a song which, like "My pretty Jane," the ballad substituted by Mr. Wilson, in obedience to an "encore," owes its wide popularity to Mr. Sims Reeves. But the "sensation" of this concert was created by Madame Maria Vilda, Mr. Gye's new soprano "with the voice," who, in an air from *Die Zauberflöte*, in "Casta diva," and Signor Ardit's waltz, "Il Bacio," almost drove the Exeter Hall amateurs frantic with delight. —*Times*.

THE CONCERT SEASON.—Our concert-givers of late have been as numerous and as active as in any former year; but to keep an uninterrupted record of their proceedings is out of the question at a time so busy with topics of paramount and vital interest. All we can find space for is a general record of such incidents as from the point of view of art may be considered more or less important. The concert season has already passed its meridian, and not long hence the chief musical societies will have terminated their labours for the summer. —*Morning Paper*.

MISS ROSE HERSEE'S SECOND MORNING CONCERT.—A large and fashionable audience attended at Collard's room on the occasion of the second concert of the clever and popular vocalist, Miss Rose Hersee. The programme was of the best in its kind. Miss Hersee exhibited her pleasing voice in the air "Le crudelle," from Donizetti's *Betty*; in a new and effective song, composed by Mr. Hargitt, "Tell me, skylark," in Meyerbeer's "Fisher-maid"—by the way, first published in the *Musical World*, more than thirty years ago—and in Verdi's quartet from *Rigoletto*, in conjunction with Madame Patey-Whytock, and Messrs. Perren and Patey. In all Miss Hersee was greatly successful and was overwhelmed with applause. She was assisted by Madame Patey-Whytock (who gave Virginia Gabriel's "Garden of roses" remarkably well), Miss Banks (who sang most tastefully a song of Dürner's "Roses on thy grave are drooping"), by Miss Lucy Franklin, who in Rossini's "Non Più Mesta," displayed her voice and style to the greatest advantage; by Mr. Winn, who sang a song called "Twenty years ago"; by Mr. George Perren who gave Balfe's song "Margaretta;" by Mr. Herbert, who introduced the air from *Rigoletto*, "Questa o Quella;" and by Signor Ferranti, who sang Mattei's aria buffa "Il Farfallone" and was loudly encored. Mr. Patey also sang a new and effective song composed by Mr. Emile Berger, "A Message from the deep," which bids fair to become a favourite from its style and character. The above constituted Miss Rose Hersee's vocal presentments. Mr. Ascher, the well-known pianist, played two of his own solos; Herr Leymeyer, also well-known as a pianist, performed a valse by Chopin; and Miss Florence Braye, a *debutante*, gave an *andante* by Hummel, which was encored. Miss Braye also played No. 6, of Book 6, of Mendelssohn's *Lieder ohne Worte*. Messrs. E. Berger, Hargitt and F. Mattei were the accompanists. B. B.

MISS BATEMAN.—The continued indisposition of Miss Bateman, writes the *New York Times*, renders it impossible for that popular young artist to resume her engagement at Niblo's Garden during the present season. She has already taken her departure for a hygienic establishment, where she will remain until the Fall. The loss has been a serious one to the management, the actress and the public. We are glad to hear that Miss Bateman has abandoned the intention of retiring from the stage—at least for the present. She will appear in New York and visit the principal cities of the Union during the next winter season.

Mr. W. T. WRIGHTON, the well-known ballad composer, gave a concert at the Hanover Square Rooms on Thursday evening, 7th instant, which was well attended. The programme led off with John Barnett's trio "This magic wove scarf," sung by Madame Parepa, Messrs. Wrighton and Weiss. After which Mr. Wrighton sang his ballad "Her bright smile haunts me still," originally set to music by Sir Henry Bishop, not that we demur to Mr. Wrighton's additional setting of these lines. Mr. Wrighton also gave a song "The shades of eve," by Mr. F. Clay, Mr. Nelson's "Madoline," and his own popular "Home song," in all of which he received unbounded applause. In the ballad, "She sang among the flowers," and a charming new song by the *beneficiaire*, "They tell me I am quite forgot," Madame Parepa received encores. The latter is a fair specimen of Mr. Wrighton's talent and has every element of popularity, and eventually must command success. Miss Edith Wynne, by her graceful singing of Benedict's popular song "Rock me to sleep," which she gave to perfection, received quite an ovation; she also sang a ballad of Mr. Wrighton's, "Gentle ray of sunlight," equally well. Madame Berger-Lascelles was encored in Abt's song "Oh, ye tears," introduced a song composed by her husband, "Broken Vows," and joined Mr. Wrighton in Balfe's duet "The Sailor Sighs," all capably done. Mr. Weiss contributed his new ballad, "It was many and many a year ago," and a sea song, "The star that lights the sailor home." The latter has the true smack of the salt about it. The instrumental portion of the concert consisted of two pianofortes solos only, by Herr Immanuel Leibich, both of his own composition, which were brilliantly executed. Mr. F. Berger and Mr. H. W. A. Beale officiated as conductors. The concert was a perfect success, so much so that Mr. Wrighton has announced another of a similar description. B. B.

LONDON GLEE AND MADRIGAL UNION.—This celebrated band of vocalists gave the last of the series of afternoon concerts, originally announced, at St. James's Hall on Thursday week, which was filled to overflowing by a fashionable and part-song-loving auditory. The programme consisted of various works of the English school, and of various periods and composers, from R. Edwards' madrigal, "In going to my lonely bed," composed A.D. 1560, down to the most recent adventurers in the field of part-writing. Miss Eyles sang Dr. Arne's old song, "When daisies pied," most charmingly, and Miss J. Wells a lullaby of the 17th century, which pleased amazingly. Mr. W. H. Cummings' prize glee, "Long should brethren," was given to perfection, as was, indeed, it may be justly affirmed, each piece in the programme. Mr. Oliphant, as usual, preluded each composition with pertinent remarks. Mr. Land was the conductor, and he certainly ought to feel proud of his band of vocalists, for I can safely say part-singing has never been brought to greater perfection than by the London Glee and Madrigal Union. I perceive that from the success attending the concerts just concluded, a fresh series of three has been announced, and that the first commenced on Thursday week. A novel feature, and which greatly helps to vary the interest of each programme is the introduction of a pianoforte solo between the parts. On the occasion under notice, Beethoven's "Moonlight Sonata" was given to the great delight of all present by Mr. John Francis Barnett. —B. B.

ST. CECILIA SOCIETY.—The first concert of this society, which took place at St. Martin's Hall, attracted a goodly attendance. The St. Cecilia Society was instituted for the performance of choral works, sacred and profane, combined with solos and songs, &c. The programme opened with a selection from Mendelssohn's *Athalie*. Arcadel's "Ave Marie," an old and charming composition and which proves the choir could sing part music unaccompanied, was duly appreciated. The chief attraction of the concert was a selection from a new pastoral cantata *The Harvest Queen*, written by Mr. R. S. Gowenlock and composed by C. J. Hargitt, the society's conductor. It contains many pleasing numbers, which were fairly interpreted by Miss Banks, Mdle. E. Behrens, Messrs. Wilbye Cooper, L. Thomas and Weiss. We must defer a more detailed notice of the cantata until it is performed in a more complete state. A miscellaneous concert followed, in which Messrs. Ascher, Aptommas, Schloesser and Hargitt performed solos, fantasias and quartets on the pianoforte, with what success we need hardly state. The choir gave a new part-song "The Miller," by Mr. G. A. Macfarren, besides some glees and choruses, which seemed to please much. Mr. C. J. Hargitt conducted. Mr. W. H. Adams, the organist, presided at the organ solely, and in conjunction with Mr. F. Berger, assisted to accompany the vocal solos, &c. B. B.

MUNICH.—Despite the threatening state of affairs and the probability of war, the "festival performances" of Wagner's operas will be given this month as previously determined. *Tannhäuser* and *Lohengrin* are to be given in their original, unabridged form. An agreement has been concluded with Herr A. Niemann, according to which he is to receive a thousand florins for each night's performance.—The King has bestowed the grand cross of the St. Michael Order of Merit upon the Abbé Franz Liszt.

MUSIC, &c., RECEIVED FOR REVIEW.
 "The Emily Mazurka," by EDWIN HARRISS.

Advertisements.

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MRS. JOHN MACFARREN will give a **THIRD MORNING AT THE PIANOFORTE**, in St. James's Hall, on Tuesday, June 19th, prefacing each piece with brief remarks on the character and purport of the music, written by G. A. MACFARREN. Vocalist—Miss BANKS. PART I.—Scherzo, Allegro con Spirito, "Plus Ultra Sonata"—Dusse; Romance, "Hast thou seen the young day blushing" (*Irene*)—Gounod; Abendlied, "Phantasie-Stücke"—Schumann; Jagdlied, "Im Walde"—Schumann; Andante and Rondo Capriccioso—Mendelssohn; Song, "The Fishermans"—Meyerbeer; New Irish Fantasia, "Ould Ireland"—Brissac. PART II.—Minuet and Presto con Fuoco, Sonata in E flat—Beethoven; Song, "Never forget"—G. A. Macfarren; Musical Vignette, "The Sun's last ray"—Brissac; Valse Brillante—Chopin; Scotch Ballad, "Jock o' Hazeldean"—Arranged by G. A. Macfarren; Grand Fantasia (*Lucia di Lammermoor*)—Prudent. Tickets, 1s., 3s., and 5s., of DUNCAN DAVISON and Co.

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